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No. 3204.

SATURDAY, MARCH 23, 1889.

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caused partly by his own honesty, or as some might call it perversity, and partly by circumstances beyond his control. If no other sources of information about this period were open to us, the volumes would suffice to make a vivid picture of it, fully elucidating his character, and interesting in every page. As it is, Mr. Froude has told his readers more than enough on the subject; and numerous as are the corrections and contradictions of Mr. Froude which Mr. Norton supplies, they do not very materially alter the view that intelligent readers of 'The First Forty Years of Carlyle's Life' had formed. Readers who accepted and exaggerated Mr. Froude's statements and inferences may be set right, and to readers who, in taking up these 'Letters,' come fresh to the inquiry, if any such there will be, they should be convincing and hardly redundant; but to others they tell little of importance that is new. They show that Carlyle's poverty and his constitutional irritability, without intentional unkindness on his part, were responsible for the martyrdom that we are assured Mrs. Carlyle endured in being his wife, and that the martyrdom was cheerfully and even proudly accepted by her, as something which was inevitable and which was to her far more tolerable than would have been any lot that could have fallen to her had she not married the man of her choice. If their means were pinched, and if Carlyle's fitful genius could not develop itself in the drudgery to which he had to submit during their first two years of married life in Edinburgh, she recognized that it was not his fault. If she dreaded the prospect of retiring to Craigenputtock, and found its loneliness even more trying to her in reality than she had anticipated, she submitted to the necessity as a good wife should, and, making the best of the hardships she shared with him, urged him on in the line of life and work which to her, as clearly as to him, appeared to be the line of duty. When they came to live in London she was happier, and tried to make him happier, on the 200*l.* a year or so to which their income was for some time limited than probably either would have been had he, for the sake of making money, swerved from the ideal he set before himself. Nothing is plainer than that Carlyle's ideal for himself was also hers for him. Perhaps, indeed, the chief cause of his impracticableness was the excess of admiration, rendering her too self-sacrificing, and perforce inclining him to selfishness, with which she regarded him, and which led her to encourage him in ways of thought and courses of action that were mistaken.

These letters yield abundant confirmation of Jeffrey's blunt criticism when he said to Carlyle, "The great source of your extravagance, and of all that makes your writings intolerable to many, and ridiculous to not a few, is not so much any real peculiarity of opinions as an unlucky ambition to appear more original than you are." Carlyle deceived himself before he misled any one else, unless his wife was an exception, with the notion that eccentric statement of an old truth is a revelation of new truth. There was plenty of originality in his thinking, and as much honesty in his holding of his views as there was power in his enforcement of them. But the opinions

shaped themselves queerly in his mind, and as such appeared to him to be not new shapes, but new creations; and regarding them himself in that light and as of that nature, he—still quite honestly—shaped them yet more queerly in his efforts to present them most forcibly to the world. There was nothing unworthy in his "ambition." It was, at the worst, only "that last infirmity of noble minds," and, if it was "unlucky" at first, it in the long run contributed not a little to his worldly success and literary fame. But, whatever it was, it was natural to him. This comes out very clearly in his private letters. To his simple-hearted and plain-speaking parents, to his brothers and sisters, as well as to his wife and friends, who may be regarded rather as admirers whose homage fostered his eccentricity, he wrote in the same distorted style that appeared, only more garnished and elaborate, in some of his essays and in 'Sartor Resartus.' That he could write in simpler phraseology, and certainly without lessening of power, appears in some of his other, and we should say his best essays, and in his 'Life of Schiller' as well as in many of his letters; but it was evidently harder for him to write thus straightforwardly than to be eccentric.

We have digressed into this scrap of criticism not because it would be proper here to add anything to the superfluity of comment and exposition that has already been offered on Carlyle's place as a man of letters, but because it furnishes a key, as we think, to his familiar letters and their purport and to his every-day life, both as a literary hack and as a husband who was "gey ill to deal wi'." That, it is interesting to note, is the correct version of the phrase applied to him by his mother, and made much of by Mr. Froude, who misquotes it as "gey ill to live wi'." The blunder illustrates Mr. Froude's carelessness, but it is not such a libel on Carlyle as Mr. Norton seems to think.

Carlyle's irritability and eccentricity show themselves, through these letters, not only in his domestic relations and mode of writing, but also in his relations with his friends and his self-criticisms and self-laudations over his literary undertakings. As regards the latter, he evidently felt with Hamlet, but with more persistency of purpose than Hamlet's, that he had been created by a cursed spite to try to set right an out-of-joint world. Every task to which he set himself was entered upon with an extravagance of heroism that is grotesque, and, if pursued, was pursued with groanings of spirit that rise above or sink below the grotesque. If he had a stomach-ache, or if house-cleaning or house-shifting caused his ink-pot and writing table to be awkward for him to use, he thought that the heavens were falling upon him, and he was as mutinous in talk as Lucifer was in action. To each labour that he took in hand, even if it was a magazine pot-boiler, he applied himself like a Hercules, and there was hardly one from which he did not emerge without as much cursing on the way as the jackdaw of Rheims provoked. When each was done he was nearly as well pleased as he had been at the commencement, but the intermediate steps were ludicrously pathetic.

All this was eminently characteristic of the man, as also and no less were the contradictory views he alternately formed and expressed on all the people with whom he came in contact. If his remarks about Irving, Jeffrey, and others are to be taken seriously, it must be remembered that the seriousness was for the moment only, and it was truer of him than of most men that his bark was worse than his bite. This fact should qualify his strictures on his contemporaries, of which almost enough has been printed in his 'Reminiscences' and the books about him which have since appeared; and it renders less valuable than interesting most of the new items of discordant gossip that Mr. Norton has published for the first time. No one can be blamed, however, for liking to read such gossip, especially when it was Carlyle who penned it, and readers who do not care to plod through all Mr. Norton's pages will be guided by his capital index to a profusion of pithy and pungent passages about all sorts of memorable persons. Mrs. Austin, Lord Brougham, the Bulls, Coleridge, Emerson, Fonblanque, Leigh Hunt, Maginn, Mill, the Basil Montagus, Mrs. Somerville, Southey, John Sterling, Henry Taylor, and Wordsworth, named in alphabetical order, are a few of the many of whom Carlyle's silhouettes, hit off with amazing vigour under the fitful flashes of light in which he saw them, are here presented to us. Let this piece of a letter he wrote to his brother Dr. John Carlyle, in 1835, serve as a sample:—

"One Taylor (Henry Taylor, who has written a 'Philip van Artevelde,' a good man, whose laugh reminds me of poor Irving's) invited me to meet Southey some weeks ago. I went and met Southey. A man of clear brown complexion, large nose, no chin, or next to none; care-lined and thought-lined brow, vehement hazel eyes; huge mass of white hair surmounting it: a strait-laced, limited, well-instructed, well-conditioned, excessively sensitive, even irritable-looking man. His irritability I think is his grand spiritual feature; as his grand bodily is perhaps leanness and long legs: a nervous female might shriek when he rises for the first time, and stretches to such unexpected length—like a lean pair of tongs! We parted good friends; and may meet again, or not meet, as Destiny orders. At the same house, since that, Jane and I went to meet Wordsworth. I did not expect much; but got mostly what I expected. The old man has a fine shrewdness and naturalness in his expression of face (a long Cumberland figure): one finds also a kind of sincerity in his speech: but for prolixity, thinness, endless dilution it excels all the other speech I had heard from mortal. A genuine man (which is much), but also essentially a small genuine man: nothing perhaps is sadder (of the glad kind) than the unbounded laudation of such a man; sad proof of the rarity of such. I fancy, however, he has fallen into the garrulity of age, and is not what he was: also that his environment (and rural Prophethood) has hurt him much. He seems impatient that even Shakespeare should be admired: 'so much out of my own pocket!' The shake of hand he gives you is feckless, egoistical; I rather fancy he loves nothing in the world so much as one could wish. When I compare that man with a great man,—alas, he is like dwindling into a contemptibility. Jean Paul (for example), neither was he great, could have worn him as a finger-ring."

For solid literary interest, perhaps the most important pages in this book—and they are numerous—are those which set forth in garish colours the relations between Carlyle

and Mill. This was the literary man's early impression of the philosopher:—

"I find Mill one of the purest, worthiest men of this country; but, as you say, much too exclusively logical. I think he will mend: but his character is naturally not large, rather high and solid."

Mr. Norton's collection of letters furnishes much welcome, and we believe fresh, illustration of Mill's warm friendship for Carlyle. Mill wished to print 'The Diamond Necklace' at his own expense when no publisher would take the risk of offering that marvel of vivid writing to the world. He lent Carlyle, when he was preparing 'The French Revolution,' as the latter said, "as many Books of his as would load a considerable caddy-cart..... some of them I think almost specially bought for me"; and, as is well known, when the first volume of the book was destroyed through the stupidity of a servant, Mill made all the reparation in his power, and more generous reparation than one person in a hundred would have thought of making. Carlyle was forgiving and grateful, yet he sneered and grumbled, and in his outrageously pronounced comments, as well as in his almost unconscious admissions, we can see the wide differences of temperament and training which hampered the friendship, so long as it lasted, between these two great leaders of thought half a century ago and later.

The New Latin Primer. Edited by J. P. Postgate, Litt.D., with the Co-operation of C. A. Vince, M.A. (Cassell & Co.)

DR. POSTGATE deserves well of the miserable critics who are doomed to pass opinion on educational works dealing with Greek or Latin and on editions of works in the said tongues. The Latin primer before us, manifestly inspired by a more beneficent power than those to which most of the countless elementary grammars owe their origin, refreshes the wearied reviewer by an aroma of novelty and by lucid exposition and orderly arrangement, thus raising the hope that it may annihilate many of the loathly brood aforesaid and check their baneful production in the future.

To affirm that a primer is excellent is, of course, easy, but the proof of such an affirmation is so difficult and tedious a task that we should prefer, were it feasible, to recommend teachers to test our verdict for themselves. As we must, however, be content with a *δεύτερος πλούς*, we would, in case our reasons as stated should not appear sufficiently cogent, remind our readers of the judge whose judgments were always sound, but his reasons seldom convincing.

In view of Dr. Postgate's distinguished position as a student and professor of comparative philology the judicious suppression of that science, which at present affords different nutriment for babes, is perhaps the first thing to jump into the scale when we set ourselves to weigh the merits of the work. For example, the *-i-* declension is not, as such, distinguished from the consonantal, declension, with the admirable practical result that the varieties of the third declension are clearly set forth in remarkably few words, so that beginners are saved much toil and bewilderment. Nor is the excellence of the compact and easy memorial verses

to be left out of account; nor yet, again, the use of the word "base" instead of *stem*—a small matter, but not proportionately light. But on the whole the most important improvement is this, that an exceptionally simple diction and terminology have been achieved without sacrificing precision or lucidity. A signal instance of felicitous innovation in this department is furnished by the phrase "subjunctive of imagination," instead of "potential conjunctive." The general treatment of the subjunctive approximates to the views on that mood and the optative which have for years been inculcated in these columns. But neither this seductive trait nor our general approbation blinds us to a few slight blemishes. For instance, the definition of *syllable*, p. 2, is clearly faulty: "Syllables are the smallest portions of words which can be pronounced separately." The example is "ho-mo." But the second *o* can be pronounced separately; while in *regens* it must be puzzling to a beginner at any rate to determine how the division into "smallest portions" is to be made. The objectionable phrase "complete (its) sense" is still applied to the equally objectionable "complement." If "complement" is associated with "complete," the presence of more than one complement in a clause seems perplexingly superfluous. This is a point to which we have already called attention. It is unnecessary, if not absolutely incorrect, to say that it is "by a metaphor" that the accusative is used of extent of time (p. 77).

To return, however, to our main contention: the *oratio obliqua* has offered ample scope for the display of original method and luminous explanation, and the professor is to be congratulated on having adequately disposed of this knotty, thorny topic in less than five pages. It should be clearly understood that while the 'New Latin Primer' is decidedly new in substance as well as in age, the reforms which it embodies are cautious and moderate. The compiler evidently agrees with us in thinking that the time for a sweeping revolution in our methods of treating elementary grammar has not yet arrived. Indeed, some venerable notions are, as we have pointed out in one instance, treated with too much reverence. As we often hear, however, that we live in an age of compromise, it may be inferred that many ancient phrases and terms have been retained unwillingly or hesitatingly, with the intention of doing practical good rather than of attaining a theoretical perfection from which the primer-using public might shrink in alarm.

The First Ascent of the Kasai: being some Records of Service under the Lone Star. By C. S. Latrobe Bateman. Maps and Illustrations. (Philip & Son.)

THE most characteristic feature of this, one of the latest records of African travel, consists in its illustrations. They are numerous, varied as to subject-matter and style, and would prove an ornament to any book. Whether chromo-lithographs, etchings, or woodcuts, they are executed with commendable skill, and barring some of the native portraits, they prove the author an amateur artist of more than average capacity. It would, however, be an injustice to allow

the reader to suppose that the value of the work depended solely upon the illustrations, for Mr. Bateman is as skilful with the pen as he is with his brush and pencil; his style is animated, and his verbal descriptions are quite on a par with his pictures.

The author's experience of Africa is considerable, for before he entered the service of the Congo State, early in 1884, he had resided for several years at Mayumba as the representative of a Liverpool commercial house. In the work before us, however, he confines himself to a few episodes of his African life, and in this he has done wisely. Instead of presenting the public with a wearisome diary, placing more or less faithfully on record the experiences and impressions of every succeeding day, he contents himself with giving a readable account of those things only which he considers worth recording. He takes his readers up the Kasai, that important tributary of the Congo, long since known to the Portuguese, but first traced to its mouth by the expedition led by Lieut. Wissmann; he makes them partakers of his joys and hardships whilst residing at the Luebo station, which he may be said to have founded, and of which he was chief until December, 1886; and invites them to accompany him to the station of Luluaburg, where he introduces them to some of the most remarkable native notabilities whom it has been the fate of travellers to encounter. Having brought back his readers to Stanley Pool, he unceremoniously takes leave of them, and finds his way home by himself.

It is, therefore, only a small portion of Africa with which the volume deals, but it is one abounding in features of interest. There is first of all the navigation of the Kasai, which, notwithstanding the introduction of steam, is scarcely ever unattended with some adventure; then the reader is introduced to one of the most remarkable and promising tribes of Central Africa, the Baluba; and finally an insight is afforded into the daily routine of work at one of the stations of the Congo State.

As to African scenery, the author expresses an earnest contempt for the "fashionable affectation" of those who, contrasting it with the scenery of other tropical regions, describe it as tame and uninteresting:—

"The scenery through which we had passed since leaving the Pool is in many respects most beautiful, but, like the scenery elsewhere in this vast continent, it seems perhaps less beautiful than in reality it is: a fact, if fact it be, that I can only ascribe to the power of association to impress the mind. The broad level of the river gives contrast and relief to the bare bold hills through which its bold path is cleft—hills which, though little varied by cliff and crag, and of somewhat uniform height, are garlanded and gemmed with all the dark luxuriant richness of the tropic forest, and gilded with the most glorious sunshine. From the cool grey and gold of dawn on through the burning brilliance of the day to the rose and amber splendours of the sunset, the voyager may watch the nearing and receding of bluffs, with the fringe of forest round their bases, sometimes mirrored in the glassy stream, and sometimes dimmed with haze or chequered with the fleeting cloud, but *lonely always*: unjoined with human story and the endless life of man. At home the records of our past, our glories and our griefs, form the remotest memories of the race, live in the features of the land; but in the country of an unknown past, through which the mighty river flows, the

thought is borne ever onwards to a future no less unknown."

Whilst stationed at Luebo the author appears to have been fully occupied from early morn till late at night, and if the chiefs at the other stations perform their duties with similar earnestness, the results must soon show themselves in a development of commerce throughout the "State," and the establishment of a truce among tribes now continually at war with each other. The author had first of all to clear the ground and to build the station of which he was to be the commandant, and that he completed this laborious task with success is proved by his plans and sketches. He next laid out plantations, so as to make himself independent of the "precarious" supplies received from Leopoldville. Much of his time was spent in negotiations with native chiefs for the purpose of "regulating" trade, and asserting the authority of the Congo State. It is satisfactory to be told that the export slave trade from the country around Luebo and Luluaburg has been completely stopped since the occupation of these places, and that a caravan from Bihe, which bought up slaves to be converted into ivory elsewhere, was unceremoniously expelled the country.

A large share of the author's attention was naturally taken up by the interesting people among whom he lived during thirteen months. Dr. Wolf and Lieut. Wissmann, as also Dr. Pogge, have already made their readers acquainted with this tribe, and quite recently Mr. Arnot has told us something about its south-easternmost branch in the country to the west of Lake Bangweolo; but to most Englishmen the information now brought forward by Mr. Bateman will be new. Whilst the Baluba in the south-east have submitted to the tyrannical yoke of Msiri and his Wa-Galaganza, those on the Kasai occupy a region which formerly belonged to the Bakete. Our author applies to this section of the Baluba the term Bashilange, which, according to Dr. Wolf, is merely a nickname by which they are known to their neighbours.

"In form they are large of stature and very tall, rather dark and coarse-featured, but not stupid or unintellectual in look. Like all negro races with which I am acquainted, they are easily excited to any imaginable degree of frenzy. Their insensibility to pity, their natural cruelty, and their untruthfulness are also characteristics possessed by them in common with other negro tribes. Not so, however, are their virtues, which are in my experience, unhappily, almost unique in Africa. They are thoroughly and unimpeachably honest; somewhat reserved in speech; brave to foolhardiness; and faithful to each other and to their superiors, in whom, especially if Europeans, they place the most complete, absolutely unquestioning reliance. They are prejudiced in favour of foreign customs rather than otherwise, and spontaneously copy the usages of civilization. They are warm-hearted and affectionate towards their friends, and especially their kinsfolk, and they are the only African tribe amongst whom, in their primitive state, I have observed anything like a becoming conjugal affection and regard. To say nothing of such recommendations as their emancipation from fetishism, their ancient abandonment of cannibalism, their heretofore most happy experience of Europeans, and their national unity under the sway of a really princely prince, I believe them to be the most open to the best influences of civilization of any African tribe whatsoever."

One of the most curious institutions of the Baluba is the "fraternity" of hemp-smokers, which practises some curious rites and is supposed by the author to enjoin a community of wives and husbands, which is hardly compatible with a "becoming conjugal affection." For information on this and other matters of interest, however, the reader should refer to the pages of Mr. Bateman's book.

Visitations of the Diocese of Norwich, A.D. 1492-1532. Edited by the Rev. A. Jessopp, D.D. (Camden Society.)

THIS is one of the most important contributions to ecclesiastical history that the Camden Society has published. Yet it may be scarcely a dozen antiquaries will take the trouble to read through it from beginning to end. The details of five visitations, four of them being conducted by the same bishop, must of necessity contain a great amount of mere technical matter, and many repetitions of the same complaints, whether real or imaginary, as well as a recurrence of the same names of monks and nuns at successive visitations. It cannot, therefore, be pretended that the work is one of general interest, and as it is entirely in Latin its perusal will, of course, for the most part be limited to antiquaries who possess some little scholarship. But its real importance is that it is the first instalment of an investigation which will probably materially modify the ordinarily received view of the awful state of the monasteries at the time of their suppression by Henry VIII. and Cromwell. Of the evidence on which that view rests Dr. Jessopp's opinion is as follows:—

"When the Inquisitors of Henry VIII. and his Vicar-General Cromwell went on their tours of Visitations they were men who had no experience of the ordinary forms of inquiry which had heretofore been in use. They called themselves *Visitors*. They were in effect mere hired detectives of the very vilest stamp, who came to levy blackmail and if possible to find some excuse for their robberies by vilifying their victims. In all the hideous *comperta* which have come down to us there is not, if I remember rightly, a single instance of any report or complaint having been made to the Visitors from any one *outside*. The enormities set down against the poor people accused of them are said to have been confessed by themselves against themselves. In other words the *comperta* of 1535 and 1536 can only be received as the horrible inventions of the miserable men who wrote them down upon their papers, well knowing that as in no case could the charges be supported, so on the other hand in no case could they be met or were the accused ever intended to be put upon their trial."

The visitations of Bishops Goldwell and Nicke were held at intervals of six years, beginning in 1492 and ending with 1532, that of 1498, if it took place at all, being omitted. As Goldwell died in 1498 it is probable no visitation took place that year, and his successor survived his consecration little more than a year; so that it is likely that Bishop Nicke's visitation of 1514 is the next in order of time. All the visitations show that there were faults to be reformed, and in some cases sins of a very grievous nature are alleged and substantially proved against some of the religious. And one case is recorded of a nun who had borne a child about a year before. The prioress does not mention it,

but it is established on the accusation of several sisters, and by the confession of the delinquent herself. She was punished in the light sentence that she should sit below the rest of the sisters for a month and say the Psalms seven times over during the time. There is one other instance of a similar allegation, which amounts only to a suspicion, but which the visitors thought sufficiently scandalous to make it desirable to separate the incriminated persons. Of minor offences in some of the nunneries there are several complaints from one or more of the sisters, whilst in most the report is that all is going on satisfactorily.

As regards the monasteries, the information obtained by the visitors from questioning each member separately amounts to this, that in many there was a considerable amount of indolence and indifference, whilst in some few cases of flagrant wickedness were detected. Upon the whole, there are some forty or fifty houses visited, and comparatively few are convicted of any great crimes such as Cromwell's visitors charge the monasteries with. Perhaps the best specimen we can select of a badly managed house which abounded in abuses of various kinds is the abbey of Wymondham, of which there are four recorded visitations. In the first visitation of 1492 no particular cases of immorality are detailed, but the house was in the utmost disorder, and everything was going wrong; and the upshot of the visitation was that the abbot had to resign his functions in favour of one of the brethren, the agreement being made on terms very favourable to the abbot. Twenty-two years later things were much worse. Three of the monks were suspected of having intercourse with women of doubtful character, and violent altercations were constantly taking place between the abbot, the prior, and the brethren. In 1520 matters were changed for the better under the management of a new abbot, John Holt, titular Bishop of Lydden; but still several matters of smaller importance came before the visitors, and are accordingly directed to be reformed. In 1526, under a new abbot, who was evidently a reformer of abuses, there is very little that requires amendment. There is only a fragment remaining of the visitation of 1532, and so we hear no more of Wymondham.

We have selected two or three of the worst cases of abuse and scandal, and certainly if Norwich is to be taken as a fair specimen, neither much better nor much worse than other dioceses, the *compta* of these episcopal visitations stand in very marked contrast with the horrible crimes alleged to have been discovered by Cromwell's visitors. Dr. Jessopp scarcely attempts to conceal his belief that when the accounts of other monastic visitations are published it will be found that Norwich presents a tolerably accurate representation of the character of the monastic life in the beginning of the sixteenth century. It is not unlikely that public opinion, which has hitherto been formed mainly upon a previous volume of the Camden Society, entitled 'The Suppression of the Monasteries,' will now tend to oscillate to the opposite extreme, and the abuses which cannot be denied to have existed in certain

houses will be explained away, and the faults and errors extenuated in a natural zeal for the defence of those who have been unjustly calumniated. Nay, we even think Dr. Jessopp himself is somewhat in the position of one who holds a brief for the defendants. Certainly in his interesting and amusing preface he has minimized the delinquencies of the monks, and has put a charitable construction, wherever it was possible, upon many of the crimes alleged, owing to the vagueness of the accusation itself or the want of distinct proof of the sin having been committed. We must admit that we had hoped that a better condition of affairs might have been shown to exist. At the same time, the fact that the conduct of many religious houses was unimpeachable is placed in a clearer light by the evidence that some of them present to us that the visitations were really of a searching character. Of course such accounts are always open to the objection that after all there may have been a conspiracy between the abbot and his brethren to reveal nothing, and in confirmation of this view it may be observed that in some of the houses several of the brethren report all things going on favourably in a case where they must have known to the contrary. Thus when in the priory of Coxford the prior admits that the morning mass is not celebrated, we find afterwards four of the monks reporting that all was well, though they must have been aware of the fact. What is still more remarkable is that the visitors' injunctions leave this point altogether unnoticed. Again, in another instance one of the monks relates the advice given them by the prior to deliberate about what answers they should give to the visitors. However, it is clear that in many cases there was sufficient dissension amongst the inmates of the same house to offer considerable temptation to disclose anything wrong that had occurred, whilst in others the abbot or prior was a man of such character that he would not be likely to screen any notorious offenders. And in all cases it appears that the visitors examined every monk or nun separately and secretly. Again, in some instances it seems probable that quarrels among the monks gave rise to malicious accusations which could not be sustained. Of the two bishops who were concerned in these visitations we know next to nothing, and what is known of Nicke, who was commonly called the blind bishop of Norwich, is not much to his credit.

Few readers probably will get beyond the introduction, which gives an excellent account of the contents of the volume. It is written in Dr. Jessopp's usual interesting manner, and exhibits an amount of learning which makes us regret that he should, as he expresses it, have denied himself the luxury of adding notes. It would have added greatly to the value of the volume if he had given such account as he could gather of the persons spoken of, and if he had explained certain terms and expressions with which even reviewers are not familiar. The transcripts have been entrusted to an inferior hand, and we are not always sure whether the mistakes are mere errors of the press, or are due to the original scribe or the person who copied the papers. But we think that where it is absolutely certain

what the original ought to have been a correction should have been made or attention called to the mistake. Thus, for instance, at p. 21 "*Per quidem examinationem*" we think should have been printed *Per[quam] quidem examinationem*; whilst we can hardly be wrong in assigning "*Nicholas*" for *Nicholao*, and "*mure*" for *muri*, on the same page to errors of the press which should have been corrected. A few other mistakes of the same class may be found in the volume, which offend the eye of a critic, but would probably scarcely be noticed by the general reader. We venture to hope that other labourers will be found to complete what Dr. Jessopp has so well begun, and that we may see a few more accounts of bishops' visitations of religious houses.

The Earlier History of English Bookselling.
By William Roberts. (Sampson Low & Co.)

BOOKSELLERS and publishers play an important part in the history of literature, but historians of English literature have never paid them much attention. Mr. Roberts has attempted to supply this deficiency, and although we are unable to commend the whole of his work, we gratefully recognize the value of part of his labours. His object in the present volume is to furnish a readable account of book-selling and booksellers in England from the earliest times to the death of Thomas Guy, publisher and founder of Guy's Hospital, in 1724. The latter half of the book is devoted to biographies of Tonson, Lintot, Curll, Dunton, and Guy, and Mr. Roberts has spared himself no pains in making these memoirs accurate and complete. The notice of "dauntless Curll" is especially attractive, and if Mr. Roberts has been able to add little to the researches of Messrs. Thoms and Solly, he has produced a very impartial and well-proportioned portrait of the most noted of private publishers. According to Mr. Tedder's notice of Curll in the 'Dictionary of National Biography,' a little more is known of Curll's son Henry than Mr. Roberts sets forth. Mr. Roberts might also have told us that the famous attack on "Curlicism" in *Mist's Journal* has been attributed to no less a journalist than Defoe. Furthermore, we would strongly urge Mr. Roberts to avoid modern slang words and phrases, which are painfully frequent in other places besides his essay on Curll. These defects, with the exception of the last, are, however, immaterial, and we have every reason to be satisfied with Mr. Roberts's sketches of the London booksellers during the reigns of William III. and Queen Anne.

We regret that we cannot allot the same measure of praise to Mr. Roberts's earlier chapters. His acquaintance with the literary antiquities of the earlier periods is obviously imperfect, nor is he acquainted with the latest researches on the subject. His sketch of bookselling before and after Caxton is most disappointing. He tells his readers that he is unable to supply a satisfactory account of the prices which Caxton's books fetched when first issued. He might have discovered from very well-known sources that one of Caxton's greatest efforts—'The Golden Legend'—was valued in his own century at 13s. 4d. a copy. But on this and

other topics about which Mr. Roberts confesses his ignorance he should have consulted the day-book for 1520 of John Dorne, an Oxford bookseller, which Mr. Madan, of the Bodleian Library, printed with elaborate critical apparatus for the Oxford Historical Society in 1885. The only detailed account of early English bookselling is here rendered accessible, and by overlooking it Mr. Roberts has seriously injured the value of his book. Mr. Roberts is somewhat better informed about bookselling in the time of Shakespeare, but his information is ill digested and there are few signs of intimacy with the literature of the time, which supplies the best material for the history of Elizabethan bookselling. The names of nearly all the publishers of the quarto editions of Shakespeare's plays are presented in a confusing catalogue. No sustained attempt is made to distinguish between the publishers of good and those of evil reputation, or publishers in a large and those in a small way of business. Many Elizabethan publishers from the time of Copland dealt in special lines of literature, but Mr. Roberts does not busy himself with these distinctions. He writes, indeed, very incompetently about the Shakespearean quartos. His singularly brief commentary on the 1602 quarto of 'Hamlet'—"it was perhaps an imperfect report of the first play"—suggests complete ignorance of the puzzling controversy respecting that publication and its immediate successors. The history of the early issues of the tragedy of 'Hamlet' admirably illustrates the good and bad methods of Elizabethan publishing, and deserves a full discussion in a book on the subject. We fear, too, that Mr. Roberts has never read the 'Pilgrimage to Parnassus,' where much realistic detail is to be found about the hack-writers of the Elizabethan Grub Street and their relations with their publishing employers. The scene in which John Danter, the well-known publisher, is brought on the stage in his own name to bargain with his half-starved hacks, should certainly have been consulted by Mr. Roberts. We would gladly exchange the pages spent in cataloguing the names of Shakespeare's publishers for a sketch of the careers of Edward Blount and John Wolfe, about both of whom some interesting facts are known, on the same plan as Mr. Roberts has treated Curll or Dunton. Blount, the publisher and friend of Marlowe, Lyly, and Florio—not to speak of Shakespeare—undoubtedly deserved an elaborate notice. Similarly it is difficult to excuse the omission of all mention of the publisher and friend of John Daniel, Simon Waterson, who undertook Daniel's first publication in 1585, and after business transactions extending over four-and-thirty years figured in the poet's will as the testator's "loving friend." Too little is made of Drayton's quarrel with his publisher, and no hint is given of the offer made by Drummond of Hawthornden to induce his own publisher, Andro Hart, of Edinburgh, to issue the concluding parts of the 'Polyolbion.' Mr. Roberts has not turned Mr. Arber's 'Transcript of the Stationers' Registers' to the best advantage, but he seems to labour under the misapprehension that that is in itself an adequate authority for the Elizabethan and Jacobean period of his subject. Scholarly investigation into the literary

history of the time is imperatively needed to fill in the scanty outlines supplied by the Stationers' Registers.

Mr. Roberts improves as he approaches the Restoration, but a defective sense of proportion, the outcome of defective knowledge, is often as noticeable there as in the preceding chapters. Kirkman deserves more notice than half to three-quarters of a page allows. Barely any mention is made of publishing at the universities, or, in fact, of publishing enterprises outside London. The great work of the Oxford press is, therefore, pitilessly left out of account in treating of the reign of Charles II. Mr. Roberts has occasion more than once to refer to the actor Betterton. It might have been worth adding that the actor began life as a printer and had a publisher's stall in Westminster Hall. The best feature in Mr. Roberts's treatment of the post-Restoration publishers is his sketch of the London "bookselling localities." Little Britain, London Bridge, St. Paul's Churchyard, and Westminster Hall are all satisfactorily described.

Mr. Roberts promises a continuation of his work if this volume be well received. We deem him well qualified to write on the successors of Curll and Tonson, but we should advise him, before essaying a second volume, to bring his knowledge of bookselling before the Restoration to a level with his knowledge of bookselling under Queen Anne.

NOVELS OF THE WEEK.

Through Love to Life. By Gillan Vase. 3 vols. (Smith, Elder & Co.)

A Dreamer of Dreams. By the Author of 'Thoth.' (Blackwood & Sons.)

A Queen among Queens. By C. McDowall. (Sonnenschein & Co.)

Caught at Last! By Dick Donovan. (Chatto & Windus.)

Micah Clarke. By A. Conan Doyle. (Longmans & Co.)

Ulli: the Story of a Neglected Girl. Translated from the German of Emma Biller by A. B. Daisy Rost. (Trübner & Co.)

The Brown Portmanteau. By Curtis Yorke. (Jarrold & Sons.)

The Peckster Professorship. By J. P. Quincy. (Boston and New York, Houghton, Mifflin & Co.)

To find "who's who" and what the rest of the world is about in 'Through Love to Life' might furnish a nine days' puzzle for people with more "elegant leisure" than they know what to do with. People who have not had best leave the problem alone, and enjoy—if they can—such mysterious strangers as William (footman), Pöbel-dowski (prince), the lovely young baroness, and the companion. The author has a wandering and untrammelled fancy; he tells his story in his own way, in the first person, with a good deal of pomp and circumstance, varied by strange plunges into colloquialism; and he calls upon no less a personage than Goethe to support him in his undertaking. There is a good deal of turbid apostrophe of Remorse and Memory, and Chance and Time (in capitals), and some heavy satire on the hollowness of the world and "woman," and kindred topics. 'Through Love to Life' is a crude, inex-

perienced, and foolish three volumes, which might very likely have been better had the author given himself more trouble and not been so easily satisfied with his clumsy performance.

The author of 'Thoth' is not likely to produce anything that has not an effect, a stamp, of its own. The new volume, 'A Dreamer of Dreams,' is a modern romance of an original and artistic type. Dreams are but "kittle cattle," evanescent and difficult of management, and yet there is, perhaps, no other material quite so alluring and fascinating. If what we ask of common fiction is to carry us for a moment out of every-day life, we expect still more of fiction that is distilled from the honey-dew of dreams, "the milk of Paradise" of slumber. The present example is all clever and strange enough, and one feels that it has come very near to being a tremendous feat of fancy. Few story-tellers could have marshalled such an array of far-reaching desires and shadowy influences as this one has, and yet there is no doubt that his results are neither keen enough nor particularly thrilling. A young voluptuary—the dreamer of dreams—takes to believing that a single dream, devised by himself, would be worth all the "tainted pleasures of waking." He thus adventures on the trial, and is soon plunged into all the desperate joys of opium. Soon he finds his will useless; he cannot, as he hoped, control his brain, but has to drift rudderless upon vast reaches of horrible misadventures and visions that seem to him real. In these he makes the acquaintance of a certain "Mr. Smith," who tortures him with vague elusive happiness till, from this "long night of fear," he awakens with a new moral sense to resume his place in real life.

'A Queen among Queens' is a romance of Zenobia and Palmyra. Mr. McDowall takes his facts from Gibbon, and he seems to know the ground well himself, and restores Tadmor from its poor remains with science and military precision. He produces a good impression of the lavish beauty and life in Palmyra, and of the famous siege now so remote in the past. Unusually and unnecessarily fearful of "wearying the reader's patience," he is of a courteous habit and modest in opinion, and in spite of some amateur touches his is a readable and interesting little book. There are two powerful scenes. In one the worshippers of Baal seek to restore their dread rites and to secure victory by immolating "the stranger within their gates"—a Greek maiden affianced to Longinus, the queen's chief councillor. The other passes in Rome, whither Zenobia has been carried, and where Longinus and the beautiful Greek girl (still half maddened by grief and terror) dare to beard the terrific Aurelian.

Our French friends and our American cousins have taught us of late to be very fastidious in the matter of detective stories. A generation ago one enjoyed the innumerable short stories which chronicled the successes of a clever detective, but now we must have something longer, something more involved, a mighty plot, to the unravelling of which we must call up all our energies. 'Caught at Last!' is of the old type, a volume of concise little stories relating the difficulties and triumphs of Dick Donovan, a clever young detective. The villains with

whom he has to deal are all unparalleled in wickedness, in ferocity, and in stealth, but when Dick Donovan takes them in hand their cunning deserts them and they become as babes, and walk meekly, one and all, into any trap, however simple, set by the famed Dick Donovan. 'Caught at Last!' is out of date.

'Micah Clarke, his Statement,' is a book of quite a different character. No one can call it short and concise. The title alone is a week's study, and we will not inflict it on our readers. Micah Clarke is a sort of John Ridd, hailing from Havant. In his youth he took part in the Western rebellion of 1685, and fought for the Duke of Monmouth; this, though foolish, was excusable, but in his old age it occurred to him to relate to his grandchildren his adventures in that same rebellion, and the lengthiness and dreariness of his recital can hardly be surpassed. Doubtless Mr. Doyle writes at an unfortunate moment, when Mr. Besant's spirited work is still fresh in our remembrance; but it does not seem to us that 'Micah Clarke' could at any time have given much pleasure, or, indeed, aught but immense weariness.

'The Story of a Neglected Girl' is just the sort of title to attract a youthful and feminine reader of novels. Miss Biller's story may not disappoint such a reader, whose readiness to accept the improbable is not likely to be counterbalanced by too much discrimination in the matter of style. Ulrika de Watteville is the daughter of a ruined nobleman, and at an early age is thrown upon the world without education, and with the most meagre equipment of common sense. Her adventures are comical enough, and she struggles most pluckily with her misfortunes. In two or three years she becomes formidably "educated," learning various languages, ancient and modern, and writing "an essay on the difference between Æschylus and Euripides." But the story need not be absolutely tabooed on that account; and it ends as a "new book for girls, suitable for a present or a prize," ought to end.

'The Brown Portmanteau' is one of several stories reprinted from the lighter magazines, where they must have been acceptable. They are not badly contrived, and they are told in a rapid and effective fashion without analysis or comment, as stories of incident should be told. There are times when it is pleasantly soothing to the mind to run through such stories of what might happen to anybody any day, especially when the interest is sustained without the aid of horrors. In adding 'The Brown Portmanteau' to their "Sandringham Library" the publishers have kept the promise given in their announcement. The tone of the book is healthy, the printing and binding are good, and the price is decidedly low.

'The Peckster Professorship' is a thoroughly Bostonian piece of work. It is described as an episode in the history of psychical research, and so indeed it is, and every advantage is taken of the opportunities which the subject suggests for dabbling in learning and literature. The book also shows that over-refined style of satire which is characteristic of Bostonian culture in the department of fiction. To

poke a little gentle fun at institutions over which society is in truth politely enthusiastic is harmless, but not exhilarating. It seems impossible for a Bostonian novelist's acquaintance with current popular science, literature, and religion to sit lightly upon him. A perusal of 'The Peckster Professorship' proves that Mr. Quincy is a well-informed, superior person; but his novel is sadly tedious.

GUIDE-BOOKS.

As the approach of spring brings again into the minds of many people the longing to visit or revisit the most enchanting of Mediterranean lands, they will have their inclinations most opportunely stimulated by the appearance of an English *Baedeker for Greece* (Dulau), translated from the German second edition. The book is not only very well translated, but improved in many respects with a special view to English requirements. There are, indeed, many small points on which differences of opinion are possible, and on which we differ from both author and editor. We do not see how the theatre at Athens can have held 30,000 people, when that of Argos, which seems so much larger, is only set down for 20,000; nor do we agree in the traditional pulpit remark that St. Paul's *δειδαιμονιστέρερος*, when applied to the Athenians, was meant to be complimentary, seeing that they all knew Menander's *Δεισιδαιμων* as the type of the superstitious man. So again the tower referred to as the "Tower of the Franks" was far more commonly known as the Venetian Tower, and was found when taken down to contain stones blacked with gunpowder, so that it cannot have been built by the Frankish conquerors in the thirteenth century. It were easy to fill pages with this sort of minute reflection, and thus to give a rather unjust impression of a really careful and learned work, to which any scholar may turn for information. Its knowledge is packed very tight, and so brought within a small compass, and offered at a most reasonable price. The general map is, perhaps, not good enough. It is too full of names, and the type is not particularly legible. Yet the detail maps compensate for it by their excellence. But while we are most thankful for what is given us, we cannot but hope that in subsequent editions some further economies may make room for a few important topics, neither minute nor isolated, which are real desiderata in any complete guide to Greece. Prof. Kekulé's essay on Greek art occupies too large a space, and is not of a character suitable for a handbook of travel. He is, of course, a highly competent authority, but he is diffuse and wordy, and, moreover, gives his subjective opinions as if they were ascertained facts. Thus he spends some pages on Winckelmann's opinions, which the traveller may well be spared; and he asserts the pediments at Olympia to be falsely attributed by Pausanias to Pæonius and Alcámenes, because they are archaic work of Sicilian type. This view may possibly be true, but it runs counter both to much evidence and much learned opinion. Nor, indeed, can the reader feel confidence in such criticism when he is informed that as regards the far better known sculptures of the temple of Nike at Athens, Overbeck attributes them to the later Attic school, whereas Benndorf holds them to be pre-Phidian. When German professors exhibit such discrepancies in their theories, it is perhaps better for handbooks to confine themselves to more accepted views, as is done by M. Haussoullier in his truly practical Guide-Joanne to Athens, which we reviewed lately in these columns. In any case some more attention should be devoted, as we have premised, to two disparate, but equally interesting topics, upon which this book is all but silent, the fauna and flora of the country, and its mediæval remains. Nowadays,

when the taste for gardening is so diffused, nothing interests travellers more than the beauty of flowers and shrubs, and to know what wild plants may be found in foreign lands and domesticated at home. The animal life of Greece is also exceedingly interesting. On neither of these is there anything to help the reader in this guide, as perhaps might be expected from German *savants*, who seldom think of external nature, and yet even at Athens they could have got the assistance of their famous specialist Dr. von Heldreich in his excellent botanical garden. Equally serious is the omission of any proper account of the curious little Byzantine or Frankish churches of Athens; of the Frankish convent of Daphne, with its tombs of the De La Roches; of the frescoes in the convent on Salamis, which represent a distinctive school; and, indeed, of all the remains of this epoch. Here, again, M. Haussoullier is far more satisfactory. Let us add a word concerning the bibliography. As regards lists of books it is fairly complete, though we miss Dr. Waldstein's 'Phidias,' which is strange, as the editor tells us he has had the able assistance of Dr. Sandys in revising the list from the English point of view. But in the body of the book it is evident that the German author had no access to the great English works which should have been mentioned in their proper place. Thus he shows no inkling that to Stuart and Revett is owing our knowledge of the details of the monument of Lysicrates, which they saw and drew before it was defaced and battered beyond recovery. He does not know that in Dodwell there is a remarkably fine coloured drawing of the famous fort at Eleuthera, and that to Cockerell are due the best pictures and details known of the temples of Ægina and Bassæ. Above all, Mr. Penrose receives but scant justice for his masterly 'Principles of Athenian Architecture.' With that isolation which unfortunately still marks the learning of the Germans, this guide gives no credit to the noble Society of Dilettanti, for whom most of the works just named were published. So, also, there is not a word concerning the English or the American school at Athens, to either of which an educated tourist might be directed for much valuable information. It is, of course, easy to find desiderata, but we have purposely abstained from all petty matters and confined ourselves to the larger subjects upon which we hoped for information. If further economy of space must be effected to find room for these things, we suggest the omission of the preliminary account of the approach to Greece *via* Italy. The single sentences given to Ancona, Bari, &c., are both inept and misleading: "Ancona contains a Roman triumphal arch"—"At Bari is an old castle"! The systematic dislike of ecclesiastical antiquities revenges itself on Bari and Ancona as well as Athens. Surely if any directions or details about the voyage into Greece were to be given, the really important route in a new edition, because it is new and little understood, is that from Pesth by Belgrade to Salonica, and thence to Volo, with the excursion to Mount Athos on the way. Even the far less accurate 'Murray' has a good account of all this, and yet here there is not a word about it. This is, indeed, a grave omission. But we must not multiply complaints. The constant progress of discovery makes every new edition of this excellent book of independent value. Thus, on Eleusis, on the Acropolis of Athens, on Epidaurus, and elsewhere, the second German edition taught us new things of importance, and even this translation has some additions. The opening of railways and building of new roads produce changes in the routes and economies of time and money. We hail, therefore, each successive issue as a new step in our increasing knowledge of a country and a people second to none in Europe for charm, for interest, and for growing importance.

We congratulate Mr. Murray on the improvement effected in his *Handbook for Holland and*

Belgium. Following the example of the admirable Joanne series of guide-books, he has removed the matter which is liable to constant change—information about hotels, shops, theatres, &c.—to an appendix, which can be recast every season. The body of the book has been revised, and is, as a whole, excellent. We may, perhaps, think it would have been well to abandon the fine old British notion that the Duke would have gained a victory at Waterloo had the Prussians not appeared; and we should have said more about the district of the Ardennes, seeing how many English tourists now resort there; but these are minor matters. So far as we have examined it the book seems to be excellent. The maps have been increased in number; we should like a separate map of the Meuse valley.

RECENT VERSE.

Death's Disguises, and other Sonnets. By Frank T. Marzials. (Scott.)

The Lost Life, and other Poems. By E. M. Caillard. (Eyre & Spottiswoode.)

The Witch in the Glass, &c. By Sarah M. B. Piatt. (Stock.)

With Double Pipe. By Owen Seaman. (Oxford, B. H. Blackwell; Cambridge, Elijah Johnson; London, Simpkin, Marshall & Co.)

A PLAINTIVE pessimism, musically expressed, is the leading characteristic of much of our latter-day poetry, and Mr. Marzials is a fair example of these golden-mouthed but lugubrious singers. His little book, daintily dressed in parchment and printed with excellent type on unexceptionable paper, is redolent of cultured melancholy. He is the bard of the Grosvenor Gallery in the elysian days before that temple of Art was outraged by oysters and defiled by bottled stout. Hear him at a private view, enjoying yet half regretting its splendours, and forgive the quaint *thesis* of his opening line:—

How bright the chit and chat! Light laughter flies
A-ripple over all the deeps of art, and all
Glints gaily: it is culture's festival:
The pictures smile on us in sunniest wise.
But hush! see here—beneath those pure pale skies,
There in that frame, what wolfish thing, the thrall
Of ignorance and want, lurks bestial,
With the hate-hunger in its haggard eyes!
"O fit and few," it seems to shriek, "I curse
Your selfish soul-joys! Why from age to age
To glut your fulness should the gods amerce
Us, as dumb swine, of manhood's heritage,
And fling us but the husks of life—nay, worse,
Trap us like beasts, with brutishness for cage?"

Here we have the typical minor poet of the nineteenth century. He goes to an exhibition of pictures well fed and well clad, with light laughter a-rippling over the deeps of art and everything glinting gaily around him, and yet he is not happy—haunted by the vision of Millet's tramp and all the wretchedness of the unsavoury underworld that such creatures inhabit. Mr. Marzials is inordinately fond of compound words—odd nouns and adjectives, which seem often to verge on the unintelligible. What does he mean by a "god-glimpse"? Or what particular atmospheric effect is that which is denoted by the term "gloom-glory"? Of the same kind, though somewhat less obscure, are "glamour-gift," "bane-fume," "swine-sloth," and a variety of complex epithets, more Greek than English, of which we may specify "bubble-frail," "cunning-arch," and "subtle-smooth."

We do not wish, however, to do Mr. Marzials any injustice, and there is after all a good deal in his work which is enjoyable. The first of the five sonnets entitled 'On a Philistine Theme' is charming, and one can only hold up astonished hands at its apologetic inscription when one finds it addressed to the author's own child—surely a permissible subject even for an æsthetic parent, and much more edifying (if we may venture to say so) than 'Death as a Harlot.' Here, too, is a fine picture of the ill-fated quest of Orpheus:—

There was a glory in his face, a flame
Of victor passion dancing in his eyes,
And on his lips lingered the melodies
Had roused the dreamy dead till glad acclaim

Rang through the halls of hell, and half in shame
At his own ruth, the King said, "Death denies
No boon, sweet singer, to the song that flies
Skyward in Death's despite";—'twas thus he came
To the dread portal, thus I saw him pass
And stand without; and then the cold clear light
Of the morn smote him, and he turned, alas,
He turned a blank face back, and from his sight,
Almost his grasp, she faded.—The great door
Rolled back reverberant for evermore.

It is rather difficult to wade through 'The Lost Life, and other Poems,' of Mr. E. M. Caillard. Not that his verse is devoid of a certain mechanical skill, but the triteness of his themes is really appalling. He reminds us, when at his best, of Longfellow at his worst—of Longfellow on the lower level of such lines as

Life is real, Life is earnest,
And the grave is not its goal,

when the organ is grinding steadily, and the strains are issuing from it with almost maddening precision. Let us see what Mr. Caillard's tunes are like. Here is one called 'The Year's Return,' which sufficiently resembles a third-rate hymn:—

I saw the year come down from God
With swift unerring flight,
His clear and radiant countenance
Shone with celestial light.
To him upon his earthward road
The joy divine was given,
The rushing of his wings was loud
With melodies of heaven.

A crown was set upon his head, &c.

The longer poems in the book are marred by the same triviality of subject and expression. We may instance 'The Lost Life,' 'The Stolen Flowers,' and a strange amorphous "Pindarique" ode (as Cowley would have called it) which rejoices in the fearful and wonderful title of 'Faint Heart never won Fair Lady'! One almost expects after that to find Mr. Caillard engaged upon a metrical illustration of "It's never too late to mend" or "Enough is as good as a feast," which last-cited gnome accurately describes our attitude towards his ambling muse.

It is a pleasure to turn from the "banefumes" of Mr. Marzials and the banalities of Mr. Caillard to Mrs. Piatt's healthy and humorous poetry. There is no need at this time of day to assert her claim to recognition on our side of the Atlantic—has not her genius been honoured by a hundred pens! and have we not ourselves already given our good word to her 'Irish Garland,' and to various other happy manifestations of her peculiar vein of pathos and piquancy? Mr. Howells has rightly praised her "for not writing like a man," and it is just this feminine insight, this fortunate tact in thought and phrase, that gives her verses their unique and incommunicable charm. She is no literary Medusa whose frown freezes the hapless reader into stone, but a loving, nimble-minded, sympathetic woman, with a marvellous knack of entering (like our own ever-to-be-lamented Mrs. Ewing) into the queer fancies and innocent mystifications of childhood. What could be better in this connexion than the following lines, supposed to be addressed by a well-to-do urchin, surfeited with civilization, to a tramp outside the window—a queer inversion, by the way, of Mr. Marzials's treatment of the same motive?

It's not so nice here as it looks,
With china that keeps breaking so,
And five of Mr. Tennyson's books
Too fine to look in—is it, though?
If you just had to sit here (Well!)
In ratin chairs too blue to touch,
And look at flowers too sweet to smell,
In vases—would you like it much?
If you see any flowers, they grow,
And you can find them in the sun.
These are the ones we buy, you know,
In winter-time—when there are none!
Then you can sit on rocks, you see,
And walk about in water, too—
Because you have no shoes! Dear me!
How many things they let you do!
Then you can sleep out in the shade
All day, I guess, and all night too,
Because—you know, you're not afraid
Of other fellows just like you!
You have no house like this, you know,
(Where mamma's cross, and ladies call)—
You have the world to live in, though,
And that's the prettiest place of all!

From 'The Confession of my Neighbour'—the story of one to whom wealth came only "when her head was white," and she had lost her nearest and dearest by death or separation—we quote the last stanza, which throbs with genuine emotion, delicately suggested and (as in all Mrs. Piatt's work that we have seen) none the less effective that it is so free from over-emphasis:—

Oh, if I only could have back my boys,
With their lost gloves and books for me to find,
Their scattered playthings and their pleasant noise!
.....I sit here in the splendour growing blind,
With hollow hands that backward reach, and ache
For the sweet trouble which the children make.

There is plenty of room in the world yet for verse of this quality. It is exquisitely fresh and wholesome—the unaffected utterance of one who, to use Wordsworth's delightful phrase, is "not too bright and good for human nature's daily food," and whose acquaintance it is a privilege for a member of the clumsier sex to make, even through the unsatisfying medium of this tiny volume of a hundred pages.

Neither the lighter nor the deeper modes of Mr. Owen Seaman's double pipe will catch the public ear at present, though there is no saying what the future may have in store for him, as he is obviously a very young player and may improve. At present he is evidently so agreeably surprised at his own skill that he fails to discover how little his music says. His *vers de société*—the "tibia sinistra"—lack point and sprightliness; his graver poems—the "tibia dextera"—need more reality and spontaneity, more thought and emotion. As yet, both in grave and gay, he produces poetic exercises rather than poems.

OUR LIBRARY TABLE.

ONE hardly knows whether to admire more the indomitable resolution of the gallant author of *Scottish Moors and Indian Jungles* (Hurst & Blackett), who, being paralyzed to an extent that makes it impossible for him to ride, or even to sit up without being supported, has managed for years to enjoy deer-stalking, grouse-shooting, and fishing, or to regret that such a spirit has not been able to find an outlet in field service of a more useful and professional kind. But as he is an excellent story-teller and a graphic sketcher from nature, the sporting world and not a few general readers will be a little consoled for the terrible accident which ended his military career. Capt. Newall begins his book with the Highland portion of his experiences, though his Indian adventures are prior in time, and date from before his accident. "Pig-stickers," tiger-slayers, and others will find plenty of wise observation, and stirring, though modestly related anecdote, concerning sporting methods and the ways of shikarries and game. But most general readers will prefer the author's account of the pleasant solitudes of the Lews, and the kindly Highlandmen to whose services he was indebted for so much sport. Though his Gaelic orthography is rather wild, and he does not seem to have picked up any of the language (indeed, he does not handle his own so well as he does the rod and gun), he writes sympathetically and sensibly of his companions the gillies and their race. Of course, there are plenty of days recorded with white stones, that on which he got an old grouse and woodcock with one shot being one of the most remarkable; but we hope our readers will refer to the book. The incident of the eagle's persistent attentions to the lady's terrier has a melancholy light thrown on it by the fate of the poor little dog on the Quantocks the other day.

WE have received a pretty little illustrated book called *Gibraltar*, written by Dr. Field, and published by Messrs. Chapman & Hall, although the author is an American. The illustrations are some good, some bad, but most of them too black to be altogether pleasant. The letterpress is fairly interesting, but padded out by quota-

tions from other books not difficult of access, as, for example, the Prayer Book, and is also not free from errors. The author tells us that Gibraltar is perhaps the largest garrison in the British dominions—an observation which, combined with his amazement as to the existence at Gibraltar of two 100-ton guns and as to their performances, shows that he is no first-class military authority.

A NEATLY printed, but unpretentious catalogue has been published through Messrs. Sotheran of the printed books and manuscripts in the library of the Cathedral Church of Lichfield. The library suffered severely in the Civil War, and though its chief manuscript treasure, the famous St. Chad's Gospels, escaped destruction, most of its books, now numbering about 4,500, have been acquired subsequently, for the most part from benefactions.

THE Belfast Library and Society for promoting Knowledge, commonly known as the Linen Hall Library, has issued an account of itself in connexion with its centenary celebration of last year. This has been carefully compiled by the honorary secretary, Mr. John Anderson, in a thin quarto volume illustrated with portraits of leading members of the Society, and with plans and views of Belfast at different periods.

THE educated blind have no periodical suited to their special requirements, and to meet the want Miss M. E. Hodgkin and Miss E. H. Hodgkin have undertaken the task of editing, printing, and publishing (at Childwall, Richmond-on-Thames) a magazine for blind folk under the title of *Santa Lucia*, the patron saint of those bereft of sight. The first number for March has appeared. The price just covers the cost of production. It is printed in the embossed Braille type, perhaps the most widely used of such systems. The shape is an imperial quarto. The contents promise well. Mr. R. Le Gallienne and Mr. R. Bridges contribute original verses, and from the pen of Mr. Thomas Hodgkin comes the commencement of an interesting account of 'An English Chartreuse.' Messrs. Trübner have permitted 'He and She' to be reproduced from Sir Edwin Arnold's poetical works, and there are specimens of the lyrical writings of C. S. Calverley and Miss Procter. Fiction is represented by the first part of 'Theo,' by Mrs. Frances H. Burnett, and adventure by a stirring episode from Inglis's recent 'Tent Life in Tigerland.' The editors are promised the support of several well-known writers, and most of the leading publishers have permitted their copyrights to be made use of. Altogether the Misses Hodgkin have made a creditable beginning with their benevolent undertaking.

"PIERRE LOTI'S" admirers will be disappointed with his *Japoneries d'Automne*, sent us by M. Calmann Lévy. It is inferior to the author's other works of travel, and there is in it less of the power of description which has made him famous. The book is a readable book of travels in Japan, not quite suited to English taste, and hardly striking or distinct from other foreign works of travel in Japan. The apparent decision of the French Academy, that a lieutenant in the navy must wait patiently until he is an admiral before the doors of the Academy can be opened to him, gives our author plenty of time for the production of those masterpieces which his admirers continue to expect, and which are to procure his admission to membership of the illustrious body.

M. G. D. WEIL, whose previous writings upon English legal points we have sometimes noticed, sends us *Jurisdiction Pénale des Chambres Anglaises pour la Défense de leurs Privilèges*, published by MM. Marpon & Flammarion, a little work on parliamentary privilege which is interesting in its way, but very far from complete.

WE have on our table *An American Hero: the Story of William Lloyd Garrison*, by Frances E. Cooke (Sonnenschein),—*Hymns from the*

Rigveda, edited by Peter Peterson (Bombay, Government Central Book Depot).—*The Royal Commission on Education, 1886-8*, edited by J. H. Hollowell (Clarke & Co.).—*Thirty Thousand Years of the Earth's Past History*, by Major-General A. W. Drayson (Chapman & Hall).—*The Enchanted Island*, by W. Bayliss (Allen & Co.).—*Truth for its Own Sake*, by W. Mawer (Sonnenschein).—*Pen and Ink*, by B. Matthews (Longmans).—*The Spell of Ashtaroth*, by D. Osborne (Low).—*The Prophet's Mantle*, by Fabian Bland (Drane).—*Galloping Days at the Deanery*, by C. T. C. James (Spencer Blackett).—*The Mountain Kingdom*, by D. L. Johnstone (Low).—*Medley Dialect Recitations*, edited by G. M. Baker (Routledge).—*Fibula*, by the Hon. Stephen Coleridge (Kegan Paul).—*David*, by the Rev. H. E. Stone (Nisbet).—*The Hieroglyphic Bible (Field & Tuer)*.—*The Pastoral Epistles*, by the Rev. A. Plummer, D.D. (Hodder & Stoughton).—*Some Urgent Questions in Christian Lights* (Rivingtons).—*Christianity made Science*, by the Rev. T. Prescott (Williams & Norgate).—*The Great Divine Secret*, by the Rev. W. Roberts (Fisher Unwin).—*The Classical Element in the New Testament*, by C. H. Hoole (Macmillan).—*The Form of the Christian Temple*, by T. Witherow, D.D. (Edinburgh, Clark).—*Le Mari de la Princesse*, by O. Barot (Paris, Ducher).—*La Bataille de Trafalgar*, by A. de Lamartine, edited by A. C. Clapin (Hachette).—*Lessons d'Auteurs choisis*, edited, with Notes, by H. S. White (Putnam).—*Observations Phonétiques sur quelques Phénomènes Néo-Grecs*, by J. Psichari (Paris, Imprimerie Nationale).—*Omwervings-en Compilatie-Hypothesen Toegespast op de Apokalypse van Johannes*, by G. J. Weyland (Groningen, Wolters).—*La Pubblica Amministrazione e la Sociologia*, by D. di Bernardo, Vol. I. (Turin, Bocca).—and *Entwicklungsgeschichte des Substantivierten Infinitivs*, by Dr. F. Birklein (Williams & Norgate). Among New Editions we have *The Region of the Eternal Fire*, by C. Marvin (Allen & Co.).—*Golden South Africa*, by E. P. Mathers (W. B. Whittingham & Co.).—*Lexicon of Conversational French*, by A. Holloway (Bell).—*A Complete Course of Volapük*, by I. H. Harrison (Hachette).—and *Practical Geometry for Science and Art Students*, by J. Carroll (Burns & Oates).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Dyer's (Rev. G.) Christhood as seen in the Life Work of Mary Dyer, cr. 8vo. 3/6 cl.
Lichtenberger's History of German Theology in the Nineteenth Century, trans. and ed. by W. Hastie, 8vo. 14/6 cl.
Luckock's (H. M.) Divine Liturgy, cr. 8vo. 6/6 cl.
Randall's (B. W.) Life in the Catholic Church, cr. 8vo. 8/6 cl.
Science and the Faith, Essays on Apologetic Subjects, with an Introduction by A. L. Moore, cr. 8vo. 6/6 cl.
Tod's (J.) Protestant Episcopacy in Great Britain, 8vo. 15/6 cl.

Fine Art and Archaeology.

Nichols's (F. M.) Mirabilia Urbis Rome: the Marvels of Rome, or a Picture of the Golden City, 6/6 cl. gilt.
Stevenson's (S. W.), Smith (C. R.), and Madden's (F. W.) Dictionary of Roman Coins, Republican and Imperial, 8vo. 42/6 cl.

Poetry and the Drama.

FitzGerald's (C.) Venetia Victrix, and other Poems, 3/6 cl.
Hardy's (C.) My Boy's Request, and other Poems, cr. 8vo. 5/6 cl.
Plays of Shakespeare: The Tragedy of King Richard III., edited by W. H. P. Smith, 12mo. 2/6 cl.

Philosophy.

Nichol's (J.) Francis Bacon, his Life and Philosophy: Pt. 2, Bacon's Philosophy, 12mo. 3/6 cl.

History and Biography.

Adams (Sir F. O.) and Cunningham's (C. D.) The Swiss Confederation, 8vo. 14/6 cl.
Creighton's (M.) Carlisle, cr. 8vo. 3/6 cl. (Historic Towns.)
Dictionary of National Biography, edited by Leslie Stephen: Vol. 18, Esdaile—Finan, roy. 8vo. 15/6 cl.
Grimm's (H. L.) Life of Raphael, trans. by S. H. Adams, 7/6 cl.

Geography and Travel.

Baddeley's (W. St. C.) Travel-Tide, sm. post 8vo. 7/6 cl.
Corning's (C. R.) Aalesund to Setnan, a Journey, cr. 8vo. 6/6 cl.
Kimball's (E. C.) Midnight Sunbeams, or Bits of Travel through the Land of the Norseman, cr. 8vo. 6/6 cl.
Longman's New Atlas, Political and Physical, edited by G. G. Chisholm, imp. 8vo. and imp. 4to. 12/6 cl.

Philology.

Edkins's (J.) Evolution of the Hebrew Language, demy 8vo. 5/6 cl.
Euripides, Hippolytus, with Introduction and Notes by W. S. Hadley, 12mo. 2/6 cl.

Horace, the Odes, Epodes, Satires, and Epistles, translated, cr. 8vo. 3/6 cl. (Chandos Classics.)
Livy, Book 22, edited by M. S. Dimsdale, 2/6 cl. (P. P. Series.)

Science.

Barre de Saint Venant's Elastic Researches, edited by K. Pearson, Vol. 2, 8vo. 9/6 bds.
Croll's (J.) Stellar Evolution and its Relation to Geological Time, cr. 8vo. 5/6 cl.
Dobell's (H.) Bacillary Consumption, its Nature, &c., 6/6 cl.
Ewart's (W.) Bronchial and Pulmonary Blood-Vessels, 4to. 21/6 cl.
Griffith's (A. B.) A Treatise on Manures, or the Philosophy of Manuring, cr. 8vo. 7/6 cl. (Specialist's Series.)
Mapother's (E. D.) Papers on Dermatology, cr. 8vo. 3/6 cl.
Munn's (D.) Analytical Geometry of the Straight Line and Circle, cr. 8vo. 4/6 cl.
Practical Iron Founding, by Author of 'Pattern Making,' 4/6 cl.
Sawyer's (A. R.) Miscellaneous Accidents in Mines, with Special Reference to the North Staffordshire Coal-field, 5/6 cl.

General Literature.

Beaufort's (Duke of) Driving, 10/6 cl. (Badminton Library.)
Bicentenary Lectures by Principal Fairbairn, J. Guinness Rogers, &c., 8vo. 6/6 cl.
Kennard's (Mrs. E.) A Crack Country, cr. 8vo. 2/6 cl.
Louis's (A.) Dollars or Sense, a Tale of Every-day Life in England and America, cr. 8vo. 2/6 bds.
Montresor's (C. A.) More Sail than Ballast, cr. 8vo. 5/6 cl.
Randolph's (Mr.) The New Eve, a Study in Recent Evolution, 2 vols. cr. 8vo. 21/6 cl.
Rawson's (Sir R. W.) Sequel to Synopsis of the Tariffs and Trade of the British Empire, 8vo. 5/6 cl.
Speight's (T. W.) By Devious Ways and A. Barren Title, 2/6 cl.
Thompson's (Sir H.) Modern Cremation, its History and Practice, cr. 8vo. 2/6 cl.

FOREIGN.

Theology.

Loening (E.): Die Gemeindeverfassung d. Urchristenthums, 4m.
Spitta (F.): Die Offenbarung d. Johannes, 12m.

Drama.

Wirth (L.): Die Oster-u. Passionsspiele bis zum XVI. Jahrh., 10m.

Philosophy.

Böhner (A. N.): Monismus, 2m. 50.
Roberty (E. de): L'Inconnaissance, 2fr. 50.

History and Biography.

Bresslau (H.): Handbuch der Urkundenlehre, Vol. 1, Pt. 2, 11m.
Fabre (P.): Le Liber Censuum de l'Eglise Romaine, 10fr. 80.
Kallee (E.): Das Rätisch-Obergermanische Kriegstheater der Römer, 2m. 40.
Perrens (F. T.): Histoire de Florence, 1434-1531, Vol. 2, 7fr. 50.

Philology.

Christian v. Troyes, Cligès, hrg. v. W. Foerster, 4m.
Corpus Inscriptionum Semiticarum, Part 4, 3fr. 50.
Die Beider Bücher der Makabäer, e. Altfranz. Übersetzung, hrg. v. E. Goerlich, 4m.
Lutz (L.): Die Präpositionen bei den Attischen Rednern, 3m.
Sidney's Astrophel and Defence of Poesie, hrg. v. E. Flügel, 6m.
Smith (S. A.): Die Keilschrifttexte Assurhannips, Part 3, 18m.
Vogrinz (G.): Grammatik d. Homerischen Dialektes, 7m.
Winckler (H.): Die Keilschrifttexte Sargons, 2 vols. 48m.

Science.

Reimer (H.): Handbuch der Klimatotherapie, 9m.
Thevenin (E.): Dictionnaire Abrégé de Sciences Physiques et Naturelles, 6fr.

LEIGH HUNT AND CHARLES LAMB.

Trinity College, Cambridge, March 18, 1889.

It is true, as Canon Ainger says he has understood, that in lecturing recently on Leigh Hunt, at the Royal Institution, I mentioned, as a fact probably unknown to my audience, that Charles Lamb was concerned in writing the famous libel in the *Examiner* on the Prince Regent. I mentioned at that time that my authority was Mr. Robert Browning, to whom the statement had been transmitted by John Forster. I have seen Mr. Browning since Canon Ainger's letter appeared in the *Athenæum*, and I find that my impression of the facts is, so far as Mr. Browning is concerned in the matter, the correct one. John Forster made the statement to Mr. Browning for the first time as early as 1837.

The evidence of John Forster is not a negligible factor in the case. He was the intimate friend of Lamb in Lamb's last days. He remained the intimate friend of Hunt. Lamb had been dead less than three years. Forster became himself the editor of the *Examiner*, and was therefore in an exceptionally favourable position for knowing the secrets of the office. If he said that Charles Lamb was concerned in the *Examiner* libels on the Prince Regent, a great deal of positive evidence of a contrary kind is needed to shake our confidence in his word.

The famous *Examiner* article is said by Canon Ainger, than whom no better judge of Lamb's style exists, to exhibit no trace of that style. I venture to say that it exhibits no trace of Leigh

Hunt's either. When literary men descend into the political arena their style is apt to abandon them. The truth, however, probably is that the "Adonis" article was a composite piece of writing. It was made up, no doubt, in the *Examiner* office by Leigh Hunt in concert with, unless Forster made a great mistake, Charles Lamb.

We must all sympathize with what Canon Ainger calls his "sentimental" arguments against the Lamb authorship. But surely he goes too far in thinking that a theory of Lamb's being concerned in the article, and yet not avowing his share, would be derogatory to Lamb's character. That must wholly depend upon circumstances. If A is the editor of a political newspaper to which B contributes; and if B writes to A's order an article which A adopts, revises, perhaps partly rewrites, and finally inserts, A, and not B, has, or may have, the entire responsibility of publication.

I cannot help thinking that Canon Ainger, quite unintentionally of course, gives a slightly erroneous impression when he says: "In his autobiography Leigh Hunt expressly asserts that he was himself the writer." As a matter of fact, Leigh Hunt, usually so clear and outspoken, is singularly ambiguous on this point. In the twenty-two pages which he devotes to this incident in the 'Autobiography' (ed. 1850, vol. ii. 114-35) he says "an article appeared" (p. 115), "the article in which the libel appeared" (p. 116), "this article was, no doubt, very bitter and contemptuous" (p. 128), and so on, in each case avoiding, as it seems to me, the direct attribution of the article to his own pen, although he takes the responsibility of it. In only one case (p. 134) Leigh Hunt says incidentally "as I had been the writer," and even this might, I think, be tortured into a declaration of no more than editorial responsibility and personal part-authorship. At all events, I believe that whoever carefully reads "The Regent and the *Examiner*," in the second volume of the 'Autobiography,' will think that Canon Ainger's words do not quite give the correct impression of what Leigh Hunt admits. I would not, however, be thought to hold a brief for the late Mr. Forster. I hope the ventilation of the subject may bring out fresh facts regarding an amusing episode of literary history.

EDMUND GOSSE.

'NAPOLEON AT ST. HELENA.'

The Stone, Chalfont St. Giles, March 14, 1889.

At the end of the review of O'Meara's 'Napoleon at St. Helena,' which appeared in your number of March 9th, a mistake has been made which I am sure you will allow me to correct.

I am only responsible for the introduction to the work, not for the biographical notices.

R. W. PHIPPS, Colonel late R.A.

NOTES FROM CAMBRIDGE.

March 19, 1889.

THE term which has just concluded—for lectures are now over and most of the undergraduates have gone down for the Easter vacation—has been a quiet and uneventful one. The election of Mr. Austen Leigh to the vacant Provostship of King's has been none the less welcome to the University generally because it was anticipated, while the consequent vacancy in the Vice-Provostship has been filled by the election of Mr. Whitting, whose services alike to his college and to the University are well known to all residents.

The most important event of the term has been the announcement recently made by the Vice-Chancellor that Mr. Newall, of Gateshead, has most generously offered to present his splendid telescope to the University. This instrument is a refracting telescope of 25 inch aperture and 30 feet focal length, and is, therefore, one of the two or three finest telescopes in existence. Mr. Newall proposes to present with

the telescope the dome and the instruments that have been used with it. It can scarcely be doubted that this gift will be gratefully accepted, and that suitable provision will be made for the reception and maintenance of a telescope the possession of which will be a source of pride to the University, and which it may well be hoped will afford a means of making important discoveries and investigations in astronomical science.

Now that the handsome Chemical Laboratory is completed and the new buildings of the Library are making rapid and satisfactory progress, proposals are being brought forward for the erection of buildings for some other departments of the University. The studies of physiology and human anatomy have for years been carried on under difficulties caused by the increasing number of students and by the unsuitability in some respects of the accommodation provided. Plans have now been prepared which will be adequate to meet the wants of both these departments of study; but it is doubtful whether the finances of the University are in such a state as to allow of their adoption in their entirety.

The report recently issued by the Local Examination Syndicate as to the examination for commercial certificates held in December last does not show the examination to have been a conspicuous success. Out of 49 candidates only 8 succeeded in obtaining certificates, and in several subjects the remarks of the examiners show that the candidates were very badly prepared. It must be remembered that this is the first time an examination of this kind has been held by the University, and it may well be that from the present small beginnings a useful and important examination may grow up. Mean time the established Local Examinations continue their useful and prosperous career. For the examinations last December no fewer than 9,601 candidates (seniors and juniors, boys and girls) were entered, of whom 6,109 passed with greater or less credit.

A settlement which is likely to be arrived at of certain important questions affecting the relations of the University and the town of Cambridge has interest for all who are concerned in the welfare of the University. The old board of Improvement Commissioners is to be merged in the new district Council, which will consist of 48 members, of whom 8 (6 councillors and 2 aldermen) will be appointed by the University and colleges; and thus for the first time in its history the University will be called on to take a direct share in the municipal life and work of Cambridge. One of the first important matters likely to occupy the attention of the new Council is the provision of a new and complete system of drainage, the necessity of which is generally admitted.

The University Press has just issued a volume (the first of ten) of the collected works of Prof. Cayley; the printing and appearance of the book leave little to be desired. The complete work will form an enduring monument of the genius and industry of this great mathematician. Mean time St. John's College has commissioned the portrait of Prof. Sylvester, and thus will be obtained a memorial of another of the greatest pure mathematicians of the age.

MR. S. C. HALL.

It was at Tenby, and in September, 1858, I received the following note: "Come round and have a chat.—Truly yours, S. C. HALL."

I had not seen Mr. Hall, but he and his gifted wife were then contributing to the *Art Journal* 'The Book of South Wales,' and I, through the local librarian, had undertaken to write the chapters on Pembrokeshire. This brought us together, and from that time till the first day of the present year, when I received his benediction, we were on terms of familiar intercourse.

A cockney chapman engaged in selling the *Art Journal* during the run in its columns of

'The Book of South Wales' wished me to subscribe. "How does the work sell?" I asked. "Oh, very well indeed. The account of this county is much liked. But," he added with an emphatic sneer, "she does it all. Hall himself is an umbug."

Since I find that the cockney chapman's opinion is one that has prevailed pretty widely among those who should know better, I am anxious to give my own experience of Mr. S. C. Hall before the grave has closed over his remains.

I was received with courteous kindness. Meeting me at the door, he warmly shook my hand, and introduced me to Mrs. Hall as his young friend "who had been so good as to render them both invaluable service." After that I spent many evenings with them, and on their leaving Tenby we parted with almost affectionate regret. Nor did he forget me when he returned to town. He sent me illustrated books, little art objects in bronze, and, what I valued much, letters it was almost an education to read. He often told me, if I made up my mind to go to London, I was to make use of him to the extent of his power.

Two years later, that is in 1860, I did come to town, and the day after my arrival called on him at the *Art Journal* office in Lancaster Place. He received me with quite an unexpected warmth of feeling. He invited me to come in the evening to his house in Ashley Place, and from that moment his kindness was unceasing.

Through his grace I never had occasion to tramp the weary streets of Bohemia. In a day or two he wrote to me that his friend Dr. Charles Mackay was on the point of starting a periodical, the *London Review*; that he was sure I could be useful on it; and that I must call on Dr. Mackay, to whom he had written. I called, and at once was engaged to write a series of descriptive papers on the Isle of Wight. I continued to work for the *Review*, but this did not satisfy my friend. The secretaryship of St. George's Hospital was vacant, and Mrs. Hall and her friend Lady Shelley declared that I should have secured the appointment had we not discovered that I was too young by a year and a half. Hall was always looking out for some permanency in work for "his young friend from Tenby," as he did not approve of one relying wholly on literature for a living. Several other attempts he made on my behalf till his friend (and my friend through Mr. Hall's kindness) Sir Thomas Duffus Hardy successfully recommended me as a secretary to the Royal Archaeological Institute.

Meanwhile, journalism was not neglected. I had not been in London three months before Mr. Hall invited me to go over to Brussels to describe the triennial international exhibition of pictures for his magazine. It was on Saturday. I was to leave on the following day at noon by the Baron Oxy, having to call on him before starting. He was in bed on the Sunday. "You will find your passport on the dressing-table," he said. "Besides, Mrs. Hall has given you an introduction to Madame Lemmens-Sherrington at Brussels, and to the landlord of the hotel at which you will stay. Open that purse and take four or five pounds, for the *Art Journal* does not pay too well, and I should like you to see Antwerp and Ghent and Bruges before you return. So enjoy yourself."

I thanked him. "There is one objection I have to raise: I don't speak Flemish." He laughed. "French will be good enough," he said. "But I don't speak French." "Bah! Your French will do. Now—" "But there is a further objection," I continued quietly; "I don't know anything of pictures!" He fairly burst into laughter. "Now be off," he said, jumping out of bed and pushing me to the door; "be off or you will miss the boat."

I thoroughly enjoyed myself, and my contribution to the *Art Journal* gave complete satisfaction to the editor.

It was not only in a material way one bene-

fited by intimacy with Mr. Hall. He himself had been the associate of the best men and women of the age, and to be his friend seemed to be a partaker of his experience. Besides, one always found at his house people worth knowing and being known to. Mrs. Hall's receptions were a continuation of Lady Blessington's. The guests were not ashamed to bring as well as to fetch. I met there the late Jenny Lind and the present Lady Martin. I have heard Robert Burns's sons sing their father's songs, and Samuel Lover sing his own. Although people of rank were not absent, artists of the brush and chisel, authors and journalists, especially those beginning their career, formed the bulk of the assembly. For years I myself was a welcome guest, and believe I was admitted to Mr. Hall's closest intimacy. Why do I say that? For the purpose of saying this. Never before or since have I met a man with a finer nature or a more benevolent disposition. During the whole course of my acquaintance with him he did not hint, by tongue or pen, disparagement or depreciation of any. To my knowledge he befriended many as he befriended me. How, then, comes it that my cockney chapman at Tenby declared "All" to be "an 'umbug"; that Dickens only saw in my friend a Pecksniff; that Jerrold persistently sneered at him? Except for the reason that a man is not a hero to his valet I cannot surmise. Probably Hall's manner, which was suave to excess, sometimes almost verging on pomposity, was an offence to ruder natures. In any case his character and disposition were altogether different from what they were at one time supposed to be by those who knew him not.

I need not here enumerate the hundreds of books on which his name appears singly or in conjunction with his wife's. He was as pertinacious and indefatigable in work as the elder Dumas, and he was even more successful in deftly welding into the book on which he was engaged archeological or other such information with which he was only slightly acquainted. As to the share Mrs. Hall had in his work, I can say from knowledge that the husband was the guide and counsellor even in the wife's charming tales and novels. In a word, the late S. C. Hall—the final link that bound us to a former age—was as sincere and earnest and benevolent a man as our time has seen. THOMAS PURNELL.

P.S.—This is the last note I received from him: "Christmas Day, 1888.

"Though pretty well, thank God, I can do no more than convey to you my grateful acknowledgment for your thought of me, and I pray God to bless you with health, happiness, and prosperity.
"Your faithful friend, S. C. HALL."

THE LIBRARY AT BOLD HALL, LANCASHIRE.

A CORRESPONDENT writes:—

"While we are reading of the high prices given in the sale-rooms for books of a rare kind found in libraries like those of Lord Hopetoun, the Duke of Buccleuch, Mr. Mackenzie, and others, it may be well to glance at the other side of the picture and behold to what base uses books do come at last. A noble mansion, built in the reign of James I.—the very year, it is said, in which Shakespeare died—was handed down from father to son for nearly two centuries, when it passed to collaterals in the female line, and in 1860 was thrown into the market by the last of the Bold-Hoghton family. It stands about three miles from St. Helens Junction, a three-story building of fine proportions, adorned with columns, and with the stables, pleasure-grounds, kennels, &c., covers nineteen acres. It was eventually sold for 120,000*l.* to Mr. William Whitacre Tipping, a wealthy cotton-spinner of Wigan, who was retiring from business with the intention of devoting himself to agriculture. This gentleman, who died at Bold Hall on Sunday, the 10th inst., was a bachelor, and seems not to have cared much for intellectual pursuits. The books of the library were not included in the bargain for the purchase of the estate. The vendor, therefore, invited an expert from London to value and buy the library. The choicest of the books were thus carried away, but a thousand volumes or more remained, and were offered to Mr. Tipping at his own price. 'I know

nothing about books,' he said, 'but I know something about muck [the Lancashire term for manure], and I will give muck-price for them.' 'All right,' said the interlocutor. The books were piled on a cart, weighed on a weighing-machine, and sold for 8*s.* or 10*s.* a ton. Among this remnant of the old library are to be found a fine original Hogarth's 'Works,' Tanner's 'Notitia Monastica,' the 'Museum Florentinum,' 10 vols. folio, Denon's 'Egypt,' 'Œuvres de Molière,' 6 vols. 4to., full of eighteenth century plates and handsomely bound. Mr. Tipping bought them simply as furniture to fill up the cases that stood empty. The only part of the mansion he took any pains to preserve was the hall. Here hang two Van Dycks, full-lengths, of Charles I. and his queen, a royal gift to one of the Bold family, two Claudes, and a Holy Family by Rubens. The dining-room, with its granite columns and gilt cornices, is simply in ruins, the windows unglazed, and the floor rotting. The room that seemed most pleasing to the owner (this was in November last) was the cock-fighting room that had proved so disastrous to the last of the Bold-Hoghtons. On the low platform where the 'mains' were fought stands an iron cradle, moving on a rail, and containing several wooden bowls into which the stakes were thrown. 'Many thousands,' said the old man, 'have been won and lost in this room. Bold-Hoghton had five hundred fighting cocks, and paid his "setter" 600*l.* a year to look after them. They did enjoy 'emselves at any rate, and they could drink too!' Sir Pitt Crawley himself could hardly have used Queen's Crawley more unkindly than did Mr. Tipping the ancient hall of the Bolds and the Hoghtons. He had the front hall door nailed up, and entrance into his apartments (four rooms meanly furnished in one corner of the house) could only be obtained by descending into the basement and remounting the kitchen backstair. All the offices, stables, &c., are dismantled, windowless, and doorless. Mr. Tipping was an excellent man of business, and sold his agricultural produce in the best markets. His fortune of nearly half a million will possibly be a subject of litigation, as the wills he has made from time to time have become void, it is said, by the death of the intended legatees."

NOTES FROM PARIS.

THE literary world celebrated last week the return of the Duc d'Aumale. It may certainly be said that exile has done no harm to the historian of the Princes of the House of Condé. The Academicians waited for him, from the moment of his first appearance, in the hall where their meetings are held; but the general public also displayed its sympathy, and groups were hanging about the Institute to see him arrive. You know the whole story with which the daily papers have regaled their readers, and which is now a fortnight old—a long time for these days.

But what I wish to dwell on is that the prince who re-entered his native country the other day re-entered more especially as a man of letters and an artist, and that his restoration is a victory of ideas and a triumph for the Institute of France. There was almost nothing political about the matter. The duke is not a Pretender; he is an enlightened man, fond of fine editions, a collector of valuable pictures, and, what is of most importance at the present time, the donor of a splendid palace to his brethren of the Institute—that is to say, to France. It is obviously this gift of Chantilly to his country which has put an end to the exile of the Duc d'Aumale. But it is literature that has prosecuted the campaign and obtained the victory. "Neither have conditions been stipulated," said the first magistrate of the Republic, "nor has pressure been exercised"; there has been no other pressure than the efforts of the brethren of an Academician. Every society to which the Duc d'Aumale belongs has made a point of welcoming him back. The first day he accepted the invitation of the Amis des Livres, and the morrow that of the Bibliophiles Français. They may be taken by a foreigner for the same society; but that is not at all the case. There are bibliophiles and bibliophiles. The Société des Bibliophiles, founded by Baron Pichon, represents in bibliophily the classic and purely conservative spirit. The Amis des Livres, presided over by M. Eugène Paillet, are, so to say, in the movement, and more modern. The Duc d'Aumale is honorary president of

both the societies. He makes no choice: he loves fine books whatever the label of their publishers. He will join, no doubt, a third society of bibliophiles which is going to be started, or rather has been started, of which M. Uzanne has undertaken the arrangement. This is the "Société des Bibliophiles Modernes." Freer in its tendencies than the society of Amis des Livres, it will be to the Amis des Livres what they are to the classical association founded by Baron Pichon. In politics one is always the Jacobin of somebody else. In bibliophily one is always the revolutionary of some other book-lover. M. Octave Uzanne, the editor of *Le Livre*, was better qualified than any one else for giving a new direction to this worship of books, which will count henceforward several sects and several chapels.

The tokens of respect shown to the Duc d'Aumale will not stop here. There is a place vacant in the Institute, owing to the death of a man more distinguished than celebrated and superior to his reputation, M. Rosseu Saint-Hilaire, the author of an excellent history of Spain. This place the Academy of Moral and Political Sciences wishes to bestow on the historian of the Condés, and the election will take place very shortly. The Duc d'Aumale already belongs to the Académie des Beaux-Arts as a *membre libre*.

There is just at this moment an election on the point of occurring at the Académie des Beaux-Arts. M. Cabanel is dead, and M. Henner, M. Jules Lefebvre, M. E. Detaille, M. J. P. Laurens, and M. L. Lévy are offering themselves as candidates for the vacancy. The election will take place on the day the *Athenæum* publishes these lines. M. Henner has on his side the Independents of the Academy, those who are enthusiastic for his Correggian colour. M. Detaille is supported by M. Meissonier, who has a profound affection for the young military painter. M. Jules Lefebvre, a very academic artist and an irreproachable draughtsman, has on his side M. Gérôme, whose influence is great and his friendship most active. But you know that at the Académie des Beaux-Arts it is not the painters only who choose the painters; it is the whole Academy, composed of engravers, sculptors, musicians, and architects as well. M. Gounod has a vote at the election of a painter just as the veteran M. Robert Fleury at the election of a musician. It is hard, therefore, to say what will be the result.

The serious question of the prosecution of the 'Ligue des Patriotes' does not seem at first sight to concern literature, and it is of literature only that I speak in these "Notes from Paris." And yet one may say without exaggeration that if M. Paul Déroulède, the founder of the League, had obtained at the theatre the success which his patriotic poems secured him, it is likely that that most chivalrous person would not be regarded to-day as the chief of a dangerous faction. People have forgotten the literary beginnings of M. Paul Déroulède; and yet it is interesting to know them. M. Émile Augier—who is, I am sorry to say, not quite well at the present moment—had two nephews; both of them were ambitious of succeeding, if fate permitted, to the heritage of their uncle. The one was M. Émile Guyard, who died scarcely a month ago and who has left in the *répertoire* of the Théâtre Français a pleasant and delicate piece, 'Volte-Face'; the other was M. Paul Déroulède. While young Guyard had a leaning towards the gay, bantering type of comedy, of which the author of 'Gabrielle' and the 'Gendre de M. Poirier' was the exponent, M. Paul Déroulède, on the other hand, from the first affected what was violent and sombre. At twenty he had finished a drama in five acts of very black hue indeed. It was the story of a son condemning the guilt of his mother, and there were two or three corpses on the stage at the fall of the curtain. M. Augier found 'Juan Strenner' (so the play was styled) a great deal too lengthy; he advised his nephew to reduce his

five acts to one, and carried the abridged version to the Comédie Française, which accepted it and played it. The piece had some amount of success. It was considered cruel; still allowances are always made for young men. At twenty M. Déroulède had no other aim or ambition than to be a playwright. However, the war broke out. He became a soldier, fought bravely, and after the struggle he sang of the hardships and the devotion of his comrades, hence the 'Chants du Soldat.' But the success of a volume of verse, however great it may be, does not afford the happy fever of a theatrical triumph. M. Déroulède wrote a new play, the 'Hetman,' a patriotic piece, in which he brought Cossacks on the stage and incarnated the country in a camp, that of the heroic ancestors of the adventurer Atchinnoff. The play was applauded for its allusions. The author still wore at this period the uniform of the *chasseurs à pied*; so it was a case of a soldier chanting the praises of his native land, and Paul Déroulède was acclaimed as a sort of French Koerner, who happily had not got killed.

I am quite aware that some fastidious persons among the poets enamoured of pure form found fault with M. Déroulède's verses for being singularly slipshod, and M. Théodore de Banville, who never accepts verses that are not quite perfect, said of the 'Hetman,' "Pièce patriotique! Patriotique soit! Mais la langue française est aussi une patrie."

M. Déroulède had no intention of remaining satisfied with a *succès d'estime*, and after the 'Hetman' wrote the 'Moabite,' a Biblical piece in which a father kills his son for avowing himself an atheist. This tragedy was never played, and it was because it was not, that the poet Déroulède became a somebody in the eyes of the masses. He took his piece to the committee of the Comédie Française, which accepted it; but when it came to be a question of producing it, M. Émile Perrin was afraid of the possible consequences. He dreaded the wrath of the freethinkers, who would, he fancied, hasten to protest against religious tragedy; and he hinted to M. Jules Ferry, then Minister of Public Instruction, that the 'Moabite' might be taken for an answer to the famous Article 7. In short, whether he was swayed by political motives or convinced by the reasoning of the director of the theatre, M. Ferry prohibited the 'Moabite.' Hence the anger and attacks of the poet against M. Jules Ferry.

The funniest part of the matter is that the Under-Secretary at the Ministry of Public Instruction at the time was M. Edmond Turquet, deputy for the Aisne, and that M. Déroulède related at length in the preface to the 'Moabite' that M. Turquet, after having read the piece, asked the author, "Is your 'Moabite' in prose or verse?" "In verse, Mr. Under-Secretary, in verse." Nowadays the irony of fate has made M. Déroulède the ally of M. Turquet, and the author of the 'Moabite' and the Under-Secretary who forbade its production are marching together in the attack on Parliamentarism. It is obvious that had M. Déroulède obtained at the Français the success to which he aspired, and to which he had a right, militant and turbulent politics would have had one chief less. Between being a popular dramatist or a popular agitator M. Déroulède has made his choice, or rather he has not had his choice. The wrath of the aggrieved author has dictated his conduct. I regret his unpublished plays and the theatrical pieces he will not now write. I hope I have interested you by this little story, which might be entitled, "How a Dramaturge Lives by Dramas when he has Ceased to Write Them." Ego.

THE SPRING PUBLISHING SEASON.

MESSES. BELL's spring announcements include 'The Early Diary of Frances Burney,' edited by Mrs. Annie Raine Ellis,—the late Mr. Stevenson's 'Dictionary of Roman Coins,' completed by

Mr. F. W. Madden, M.R.A.S.,—the twelfth and concluding part of the new edition of Bryan's 'Dictionary of Painters,' revised by Walter Armstrong,— 'Plant Names: Names and Synonyms of British Plants,' by the Rev. G. Egerton-Warburton,— 'Long Ago,' a volume of lyrics based on the fragments of Sappho, by Michael Field,— 'The Young Queen, and other Stories,' by E. S. Vicars,— 'Xenophon's Hellenics,' Book II., edited, with notes and analysis, by the Rev. L. D. Dowdall,— 'Notes on Shakespeare's Merchant of Venice,' by Mr. T. Duff Barnett,— three new volumes of the 'School Examination Series': 'General Knowledge Papers,' by A. M. M. Stedman, M.A.; 'Science Papers: Part I. Chemistry,' by R. E. Steel, M.A., of Bedford Grammar School; and 'Arithmetic Papers,' by C. Pendlebury, M.A., head mathematical master of St. Paul's School,— 'Graduated Exercises in Addition,' by W. S. Beard, of Rochester Mathematical School,— 'Exchange Calculations by Chain Rule,' by Mr. M. E. W. Granville,— in 'Bohn's Libraries' Arthur Young's 'Travels in France,' edited by Miss Betham-Edwards; 'Johnson's Lives of the Poets,' edited by Mrs. A. Napier; 'The Argonautica of Apollonius Rhodius,' translated by Mr. E. P. Coleridge; 'Pascal's Thoughts,' translated by Mr. Kegan Paul; and a new edition of the 'Handy Book for verifying Dates,' by the late Mr. J. J. Bond,— and three new volumes of "Bohn's Select Library of Standard Works": 'Sheridan's Dramatic Works'; 'Harvey's Treatise on the Circulation of the Blood'; and 'Dante's Purgatorio,' translated by Cary.

Messrs. W. H. Allen & Co., who have just been appointed publishers to the Asiatic Society, tell us that they have nearly ready an edition of 'Coningsby,' with elucidatory notes by Mr. F. Hitchman,— 'The Romance of Modern Industry,' by Mr. J. Burnley,— 'The Falcon on the Baltic,' by Mr. E. F. Knight, author of 'The Cruise of the Falcon,'— a new edition of 'Haydn's Book of Dignities,' by Mr. H. Ockerby,— 'Letters from Wales,' reprinted from the *Times*,— 'Life in the Catholic Church,' a volume of sermons, by the Rev. R. W. Randall, Vicar of All Saints, Clifton,— 'Right Hon. Henry Grattan' ("Statesmen Series"), by Mr. R. Dunlop,— 'Four Famous Soldiers,' by Mr. T. R. E. Holmes, author of 'History of the Indian Mutiny,'— 'History of the London Stage,' by H. Barton Baker,— 'More Sail than Ballast,' by Miss C. A. Montresor,— 'Jane Austen' ("Eminent Women Series"), by Mrs. Malden,— and 'Hearts of Oak,' by Admiral Ingram.

Messrs. Whittaker & Co. will shortly publish the following: 'Morocco: Journeys to the Kingdom of Fez and to the Court of Muley Hassan,' by M. H. M. P. de la Martinière (a member of the French Legation), with itineraries constructed by the author,— 'Railway Construction and Management,' being a description of the practical working of an English railway, by Mr. G. Findlay, general manager of the L.N.W.R.,— and two new volumes in the "Specialist's Series," viz., 'Alternating Currents of Electricity,' by Mr. T. H. Blakesley, and 'Turbines and Hydraulic Motors,' by Mr. G. R. Bodmer. The last three volumes are all fully illustrated. Two other volumes on the practical application of electricity are in preparation: one on the dynamo, by Mr. Guy Fricker, and another entitled 'Electricity in our Homes and Workshops,' by Mr. Sydney Walker.

M. SCHERER.

M. EDMOND SCHERER, who died last Saturday at Versailles, at the age of seventy-four, after an illness which had long troubled him, but which had only a few days before assumed a dangerous aspect, was one of the chief representatives lately surviving of the great and interesting school of literary politicians who have played so considerable a part in the French history of the nineteenth century. He differed

from the most brilliant of his class—Royer-Collard, Cousin, Villemain, Guizot, Thiers—in the point that he never had official experience or power, and that he only took very late to parliamentary life. But he was elected to the Assembly in 1871, and four years afterwards he became a life Senator. His politics were decidedly interesting, but concern us less here than his literary work. From this latter point of view he united lines or modes which are not very often united in England: he was a theologian, a journalist in politics and other things, and a literary critic. As a theologian he belonged to the rationalist school of French-German Protestantism, and after being Professor of Exegesis at Geneva resigned his post because of changes in his views as to inspiration, which he stated in a pamphlet (1850) entitled 'La Critique et la Foi.' As a journalist he was for many years a contributor to, and almost identified with, the *Temps*, especially for the subjects of foreign politics and literary criticism. He left this journal about ten years ago, but before very long returned to it, and contributed to its columns almost up to the date of his death.

He wrote, besides political articles, two or three political pamphlets of considerable literary merit, but inspired by that peculiar kind of academic liberalism—a liberalism acquiescing in the principles of democracy, but disliking the results of those principles—which is frequently, and perhaps not unjustly, accused of being sterile and even self-contradictory. And he was for a time a contributor of letters on French subjects to the *Daily News*. But his chief position was that of literary critic. His rank in this capacity has been rather variously estimated, but has never been put low by any competent member of his own craft. It may have been, for the English public, a little exaggerated by Mr. Matthew Arnold, who found in M. Scherer's handlings of Milton and others texts on which to enlarge for the purpose of bringing in his own favourite views as to English faults, and who recognized the French Senator as a kindred soul in the union of theological rationalism with literary interests. On the other hand, it was a little depreciated by some French censors, who talked about his *fiel protestant*, upbraided him with his want of sympathy for whatsoever was Bohemian, extravagant, or eccentric, and affected to regard him as a mere Dryadust. Yet it will, perhaps, hardly be denied that he was a better critic when he thoroughly sympathized with his subject (even if he did not wholly approve of it) than when the subject was antipathetic to him. His six or eight volumes of collected studies, together with some other works (of which the chief was a very interesting volume on Melchior Grimm, which was reviewed in the *Athenæum* two or three years ago), display an accomplished style; considerable knowledge of literature, especially of the eighteenth and nineteenth centuries, and in a less degree of the seventeenth; and a certain sober, straightforward judgment, which was perhaps of particular value in a day when more, not less, than its due is usually given to eccentricity of any kind. The descriptions of him as "nearest to Sainte-Beuve" which have been published are not very happy; for the great characteristic of Sainte-Beuve as a critic—his general, if not invariable power of self-adjustment to the moral and intellectual atmosphere of the subject—was exactly what M. Scherer lacked. But he was the most considerable French critic left in France who was a critic mainly or wholly, and his work, on some subjects at any rate, will never grow entirely obsolete to students in literary history.

SALE.

THE sale of Mr. Mackenzie's library came to a close on Tuesday, and realized a total of 7,072*l.* From the first to the last there was the keenest competition for any book of interest, and in many cases the prices were without

precedent. Perhaps the two dearest lots were 'Dialogue in the Shades between the celebrated Mrs. Cibber and the no less celebrated Mrs. Woffington, both of Amorous Memory,' a small and thin quarto, printed in 1766, and Thackeray's *Snob*, "a literary and scientific journal, not conducted by members of the University" (eleven numbers), with the second volume (seventeen numbers), which was called the *Gownsmen*, 2 vols., printed in Cambridge, 1829-30. One bookseller gave 62l. 10s. for the 'Dialogue,' and another purchased the *Snob* at 125l. ! Many other prices were excessively high, but we have only room to quote the following:—Bannister, *Memoirs by Adolphus*, 4 vols., 1839, with extra illustrations, 30l. 10s. Bartolozzi and his Works, 2 vols. enlarged to 5 vols., illustrated with a large number of extra portraits, autographs, and drawings, 215l. Kitty Clive, autograph letter, signed "An Old Maid," to D. Garrick, 28l. 10s. Ainsworth, *Tower of London*, 1840, presentation copy to W. Beckford, 21l. 10s. (this copy realized 7l. in the Beckford Sale in 1882). *Comic Almanack*, 1835-53, 30l. Egan, *Life in London*, and *Finish to the Adventures of Tom, Jerry, and Logie*, first edition, 1821-30, 34l. Cruikshank's *Illustrations to 'Sketches by Boz'*, proofs on India paper, 30l. The *Humourist*, 4 vols., 1819-20-22, 21l. Dickens, *Sketches by Boz*, both series, 1836-7, 30l.; *Pickwick Papers*, first edition, with the suppressed plates, original wrappers, and advertisements, 2 vols., 1837, 22l.; *American Notes*, 2 vols., first edition, 1842, with autograph inscription, 20l. 10s.; *Dombey and Son*, 1848, 15l.; *David Copperfield*, 1850, 14l. Mr. Thackeray, Mr. Yates, and the Garrick Club: the *Correspondence and Facts* stated by E. Yates, 1859, 40l. *Account of the Origin of the 'Pickwick Papers'*, by Mrs. Seymour, her own copy, with MS. notes, 72l. Garrick, *Life*, 4 vols., illustrated with extra portraits, 30l. Goldsmith, *Vicar of Wakefield*, first edition, 1766, 67l. Gould, *Birds of Great Britain*, 5 vols., 1873, 65l. Gray, *Elegy*, first edition, 1751, 55l. Mrs. Jordan, *Autograph Letter*, 17l. J. S. Knowles, *Works and Life*, 7 vols., 1873-1875, 31l. Lamb, *Prince Dorus*, plates coloured, 1818, 45l. Lever, a complete set of works, 59 vols., all first editions with one exception, 275l. Rowlandson, *Dance of Death and Dance of Life*, 4 vols., 1816-7, 30l. 10s. Shakespeare, *Rape of Lucrece*, 1632, 26l. 10s. Silvestre, *Paléographie Universelle*, 4 vols., 1841, 38l. Strutt, *Works*, 14 vols., 1773-1810, 72l. Tennyson, *Poems by Two Brothers* (Alfred and Charles), 1827, 24l.; *Idylls of the Heath* (afterwards called 'Enoch Arden'), 25l. 10s.; *The Window*, 1867, 36l. Thackeray, *Comic Tales and Sketches*, 1841, 20l.; *Second Funeral of Napoleon*, 1841, 37l. A quarto volume containing theatrical autographs and portraits, 285l. Walton and Cotton's *Angler*, by Sir H. Nicolas, 1836, 27l. Westmacott, *English Spy*, 2 vols., 1825-6, 30l. 10s. The collection of engraved portraits of actors and actresses at the end of the sale realized 276l. 16s.

DR. ALFRED EDERSHEIM.

Oxford, March 20, 1889.

It is always painful for a friend to write an obituary. And in the present case it is still more painful when I think that I left Dr. Edersheim before Christmas, when I paid him a visit at Mentone on my return from Italy, most cheerful and very hopeful of his complete recovery. Only last Thursday I received a post-card from him, perhaps the last he wrote, worded in a joyful tone, and announcing to me that he had finished the three Grinfield Lectures which he would have to deliver in the summer term. Alas! on Monday news reached me that he died suddenly on Saturday, the 16th inst.

Although an intimate friend of the deceased for the last six years (I made his acquaintance in 1881, when he came to Oxford to preach the sermon on Jewish prophecy), I

know nothing about his life before he settled in Oxford. From his mouth I heard that he was born in Austria and educated in the Jewish religion. He was a student at the Vienna University, graduated at Kiel and Giessen, and finished his theological education in Scotland. He received the Hon. M.A. at Oxford in 1881, and was made M.A. by decree in 1883, when he settled in Oxford in order to be near a great library for the completion of his 'Life and Times of Jesus the Messiah.' More I do not know of him, for I never inquired about his theological views, not being a theologian myself, and differing widely from him in point of religion. For the same reason I can say little about his early writings, which consist mostly of translations from German and Jewish stories for educational purposes. Even of his 'Bible History,' in seven volumes, which had a great success, I know little; but I have seen him hard at work on the last volume, when the task of comparing the Biblical dates with the Assyrian canon made his nights sleepless. His great work on the life of Christ I have read, and, whatever mistakes he may have made in a few Talmudical passages—so do we all except those who believe themselves infallible—he was very painstaking in order to be as accurate as possible, and his book is a great book from an orthodox point of view, and I do not wonder that it reached a third edition, which seven years' hard work deserved. I cannot enumerate here his many minor works, such as lectures and contributions to periodical literature and encyclopædias. In the 'Speaker's Commentary' he wrote on Ecclesiasticus, on which he spent great labour. Alas! his lectures on the Septuagint he will not see published; and how far his life of St. Paul has advanced we shall know only later.

Although I strongly disagreed with my deceased friend in matters of religion as well as in those of Biblical criticism, for he belonged to the most conservative school, there was no cloud between us. How could it be otherwise with his natural amiability and kindness, and with his ready forgiveness of offences against him? He died quietly and peacefully, in accordance with his life, at the age of sixty-four, which is not more than maturity for learned men. In the university which adopted him he was esteemed by everybody without exception, and he will be deeply missed by many friends. His charming tall figure will not meet us any more in the library at lectures and other gatherings, but his memory will last in Oxford and elsewhere, wherever he was known. His children may be proud of his name. Rest in peace, my friend, and may thy soul be bound in the bundle of life with the Lord thy God! A. NEUBAUER.

Literary Gossip.

THE commission for considering the feasibility of establishing a Teaching University in London has, we believe, agreed upon the basis of its report. We are pleased to hear that no encouragement will be given to the request of the College of Physicians and the College of Surgeons that they should be allowed to grant degrees, a proposal of a wholly pernicious character.

MESSRS. GALIGNANT have finished their arrangements for a "collective exhibit" by English publishers at the Paris Exhibition. The following firms have secured spaces: Messrs. Bagster, Messrs. G. Bell & Sons, Mr. Bumpus, Messrs. Chambers, the Clarendon Press, Messrs. Eyre & Spottiswoode, Mr. Wells Gardner, Messrs. Griffith & Farran, Messrs. Hatchard, Messrs. Sampson Low & Co., Mr. Walter Scott, Mr. Fisher Unwin, Messrs. Ward & Downey, and Messrs. Ward & Lock.

THE society paper *Vanity Fair* changes

hands to-day, Mr. Evans succeeding Mr. Thomas Gibson Bowles in the proprietorship.

'GOLDSMITH'S POEMS AND PLAYS,' the next volumes of Messrs. Dent's "Temple Library," will, in addition to a critical introduction by the editor, Mr. Austin Dobson, contain a number of brief bibliographical and illustrative notes, several of which are not to be found in any earlier edition. Some of Goldsmith's own opinions on poetry are printed as an appendix to the poems, while his essay on 'Laughing and Sentimental Comedy' naturally follows the plays. The frontispiece to the first volume is Canonbury Tower, where he once lived and wrote; and the edition is dedicated to a well-known Goldsmith lover, Mr. Edward Ford, of Enfield.

MESSRS. MACMILLAN & Co. have in preparation a 'Short Manual of Philology for Classical Students,' by Mr. P. Giles, Fellow of Gonville and Caius College, Cambridge. This book, which will be in the same form as Dr. Gow's 'Companion to School Classics,' is intended to serve as an introduction to the methods and conclusions of recent philology. While giving their fair share of treatment to questions of sound and inflection in a form suitable to beginners, this manual will differ from others of its class in devoting a larger share of attention to general principles, and in including along with the inflection a short account of the comparative syntax of the noun and verb.

THE April number of the *Asiatic Quarterly Review* will contain the following articles among others: 'Mahomed's Place in the Church,' by Mr. Ernest de Bunsen; 'Broadfoot at Jellalabad,' by Sir Frederic Goldsmid; and 'The National Indian Congress,' by Mr. J. M. Maclean, M.P.

'LIFE AND LABOUR IN THE EAST END' is the title of a volume to be published before Easter by Messrs. Williams & Norgate, containing an account of the inhabitants of the East End of London and their trades. It is based upon a numerical division of nearly a million people, and gives an account of their manner of life and employments. In addition, "sweating," influx of population, and the Jewish community are specially dealt with. It is edited by Mr. Charles Booth, and there are seven other contributors.

THE April number of the *English Illustrated Magazine* will contain a poem by Mr. Swinburne, called 'A Jacobite's Exile, 1746'; 'A Suburban Garden,' by Mr. J. E. Hodgson, R.A., illustrated by the writer; and a story of the Mutiny time in India by Mr. Archibald Forbes.

THE Emperor of China has just issued orders for the preparation of a history of the Mohammedan rebellions in Yunnan, Kansuh, Shensi, and Turkestan, and five members of the Grand Council have been named as the committee to whom the work is entrusted. Similar official histories have already been written of the Taiping and Nienfei revolts.

THE April number of the *National Review* will contain a lyrical poem of some length by Mr. Alfred Austin, called 'Look Seaward, Sentinel!' inspired by the projected increase of our naval forces.

A LIFE of a lay Churchman formerly well known, the late Mr. Robert Brett, of Stoke Newington, is in course of preparation by Dr. Belcher, formerly Vicar of St. Faith's, Stoke Newington, and now Rector of Frampton Cotterell. It will be published by Messrs. Griffith, Farran & Co. Dr. Belcher, like Mr. Brett himself, was once a practising member of the medical profession, and was intimately acquainted with Mr. Brett in his later years. This book will include selections from Mr. Brett's letters, and also from his papers and speeches on various Church questions, as well as accounts of his church building and other works, and of his published devotional writings.

A GOOD deal of surprise was felt when it became known a few days ago that Messrs. Spalding & Hodge, the well-known paper-makers and wholesale stationers, had stopped payment. Their connexion amongst the London publishers was for many years on a most extensive scale.

THE death is announced of Mr. Percy B. St. John, the author of various works of fiction. At one period he contributed stories to *Chambers's Journal*. The 'Arctic Crusoe' is one of the most popular of his works. Mr. St. John was sixty-eight years of age.

IN the forthcoming number of *Mind* there will be an article by Dr. H. Maudsley on 'The Double Brain,' dealing with the question of the separate action of the two hemispheres. Mr. Leslie Stephen will complete his essay 'On some Kinds of Necessary Truth'; and among the other contents there will be a novel research by Prof. Cattell and Mrs. S. Bryant, D.Sc., entitled 'Mental Association Experimentally Investigated.' Some account will also be given of the blind, deaf, mute little girl Helen Keller, who promises to outstrip in psychological interest the famous Laura Bridgman.

A NEW translation of 'The Imitation of Christ' in English rhythm is announced by Mr. Elliot Stock as to be published immediately. It will contain a preface by Canon Liddon.

WE have to record the death of the Rev. Josias Leslie Porter, D.D., LL.D., President of Queen's College, Belfast, well known as the author of numerous works of Eastern travel. He occupied for several years the Chair of Biblical Criticism in the Assembly's College, Belfast, and, after holding for one year the new and important post of Assistant Commissioner of Intermediate Education in Ireland, was appointed to the Presidency of the Queen's College, as successor to the Rev. Dr. Henry, in 1879. He was a large contributor to Biblical encyclopedias and dictionaries, especially in the department of Eastern geography, and was the author of one of Murray's handbooks. He enjoyed vigorous health till within a few days of his death, which occurred on the 18th inst. from congestion of the brain, at the age of sixty-five.

SEVERAL letters and documents addressed by the Emperors of Germany between the years 1275 and 1498 to the town of Frankfurt-on-the-Main have recently been discovered. It is announced that the fragments of a number of other historical documents were brought to light at the same time.

A CORRESPONDENT writes from Genoa:—

"The University of Genoa is at present closed, under the following curious circumstances. A meeting of the mathematical students, held for the purpose of discussing the fitness of their professor, Marchese, came to the conclusion of demanding from the Minister of Education, by telegraph, the appointment of a new professor. The grounds alleged or understood are that the present occupant is too old for his duties and unable to teach the higher branches efficiently. A deputation of students came with this telegram to the Rector, and asked him to send it in their name. The Rector naturally objected to this, but suggested or consented that they should send it themselves, and even made some criticisms of the text. He has since tried hard to disclaim all part in the matter, but the deputation have openly affirmed that he read the telegram and approved of its being sent, though he did not express approval of the words. However, the Minister of Education took no notice whatever of the message, and after waiting quietly for a reply, the whole body of students joined the mathematical class in a general strike and refused to hear any lectures. So for the present the building is closed. The local papers counsel the obnoxious professor, seeing that he is not only old but rich, to resign quietly, and so avoid further complications. On the other hand, if chairs are to be vacated in consequence of complaining telegrams, a new era in university government will be inaugurated. The outcome of the dispute is therefore watched with great interest. It is rather odd, too, that the mathematicians should be foremost in insubordination. But Italian students are not like English."

MR. JOHN DURAND has compiled, and Messrs. Holt of New York will publish, a volume of 'New Materials for the History of the American Revolution.' The materials are from the French archives, in the exploration of which Mr. Durand has been long engaged while translating M. Taine's works. The work will contain some new points concerning Franklin, Beaumarchais, Thomas Paine, and others.

WE hear with regret of the death of the eldest daughter of Mr. W. D. Howells, the well-known American novelist. In early life she gave promise of a literary career.

MR. EDMUND RANDOLPH ROBINSON, presiding at the annual dinner of the New York alumni of the University of Pennsylvania, stated that the new library of that institution would be opened in October. The building has cost 175,000 dollars. Among the recent contributions to the library are nearly 5,000 volumes from the philological library of Prof. Pott, of Halle, 1,000 Japanese and Chinese works, and 1,000 military and historical works presented by General Wylie Crawford.

THE Government of India have decided that a general report on educational progress throughout India, such as was prepared last year by Sir Alfred Croft, need only be prepared every five years. The annual summary of provincial statistics which they have recently issued for 1887-8 shows, on the whole, satisfactory results. The aggregate number of public and private institutions rose from 127,116 to 133,125. The percentage of the total population of school-going age which actually attended school rose from 10.7 to 11.8. In March, 1887, there were 3,343,544 pupils on the rolls of the different schools and colleges to which the statistics relate, while in March, 1888, the number had risen to 3,460,844. The increase extended to all classes of schools

except the training schools. There was a sustained increase in the number of Mohammedan pupils, and a slight increase, from 1.4 to 1.8, in the percentage of female pupils to females of a school-going age. The total expenditure on education was 26,191,280 rupees.

THE Allahabad University has made a good start. For its first entrance examination, which takes place on the 25th of this month, there are 1,414 candidates. For the Intermediate examination, which corresponds to the "First Arts" of the Calcutta University, there are 328 candidates; and for the B.A. degree 78.

THE oration of Hyperides against Athenogenes, discovered some months ago in Egypt and purchased by the French Government, will be published shortly.

THE death is announced at Bilbao of Señor A. de Trueba, a Spanish novelist and Basque scholar of reputation. His stories usually depicted life in the Basque provinces of Spain.

THE chief Parliamentary Papers of the week are Roll of Lords (2d.); Civil Services, Estimates for 1889-90, twelve parts (6s. 2d.); Civil Services and Revenue Departments, Estimates for 1889-90 (1s. 7d.); Public Accounts, First Report of Committee (1d.); Banking and Railway Statistics, Ireland (2d.); Land Commission for England, Report for 1888 (2d.); and Duchy of Lancaster, Account for 1888 (1d.).

SCIENCE

GEOGRAPHICAL NOTES.

THE *Scottish Geographical Magazine* publishes papers on the islands of Melanesia, by the Rev. Dr. R. H. Codrington; on the earthquake shocks experienced in the Edinburgh district on January 18th of the present year, by R. Richardson; and on Dr. Livingstone's last journey to the southern shore of Lake Bangweolo. We do not think Mr. Ravenstein has been quite successful in combining Livingstone's work with that of Lieut. Giraud, although his map is an improvement upon that which appeared in 'Last Journals,' and his list of unpublished latitudes and longitudes, unearthed from Livingstone's diaries, is deserving our thanks. It is to be hoped that an early opportunity may arise for thoroughly exploring this lake. The return of Mr. Arnott to Mairi's court in Katanga, to the west of the lake, would appear to present a favourable opportunity for a scientific traveller to reach that region. Mr. Arnott, we are glad to hear, is the bearer of presents to the chief Chitambo, at whose village Dr. Livingstone expired on May 1st, 1873, a sum of 50*l.* having been granted by the Council of the Royal Geographical Society for that purpose.

The *Deutsche Geographische Blätter* of Bremen contains an interesting article on the drainage of the Zuider Zee, by Capt. P. A. van Buuren. The writer discusses the various projects presented to the public since 1848, the most recent among which is that of Mr. C. Lely, published in 1888. For the present the chance of this great work being taken in hand is apparently a remote one. Capt. van Buuren's paper is illustrated by a series of maps and diagrams. The same journal publishes a map of the Southern Railway of the Brazilian province of Rio Grande do Sul, with a descriptive article by Mr. P. Langhans.

If the information collected by Signor Borelli on the countries to the south of Abyssinia, and embodied by him in a rough sketch-map, published in the *Bollettino* of the Italian Geographical

Society, should turn out to be deserving of trust, our notions respecting the geography of that part of Africa will have to undergo a considerable change. The Gibe and its tributary the Gojeb, which were hitherto looked upon by most authorities as the head of the Jub, appear, according to the information collected, to terminate in a large lake, which Signor Borelli calls Shambara. There can hardly exist a doubt that this lake is identical with the westernmost of the two lakes recently discovered by Count Teleki.

Among the latest Calcutta publications is a very clearly written *Sketch of the Geology of the Punjab*, by Mr. H. B. Medlicott, late Director of the Geological Survey of India. The work was prepared some five years ago for insertion in the 'Punjab Gazetteer,' and it does not appear how it came to pass that its issue has been so long delayed. After an introductory chapter the subject-matter is dealt with under the heads "The Aravali Region," "The Plains," "The Salt Range and its Western Extension," "The Himalayan District" (subdivided into "Tertiaries" and "The Mountain Regions"), "The Afghan Region," and "The Suliman Range." These chapters are all instructive, particularly in regard to the light which they throw on the geological structure of the Himalayan range. For instance, in speaking of the main Himalayan axis, Mr. Medlicott points out that though in geographical portraiture predominance may be given to hydrographical basins and their watersheds, a strict application of this rule would place the principal Himalayan axis twenty miles too far north, quite away from the geological axis, and on to a secondary range produced entirely by denudation from the variously yielding outcrops of the sedimentary series on the flank of the gneissic or granitic axis. In this point Mr. Medlicott's opinions concur, if we remember right, with those of the late Mr. R. B. Shaw. The former contends that any regular correspondence between mountain chains and watersheds is impossible. In the case of the Himalayas there is less room for diversity of theories, as we have here an excellent example of a mountain chain coinciding with a geological axis.

Another important geological contribution is *A Bibliography of Indian Geology*, or a list of books and papers relating to the geology of British India and adjoining countries published previous to the end of 1887, by Mr. R. D. Oldham, Deputy Superintendent of the Geological Survey of India and son of the well-known former Director of the Survey. The geographical limits of the countries have not been too narrowly interpreted, so any one interested in the geology of India would be able to follow out the kindred deposits and strata beyond the political boundaries of his field of inquiry. The compiler considers the catalogue to be fairly complete, except, perhaps, in the domain of palæontology, and he has erred, if at all, on the safe side by including many papers dealing principally with geography, archæology, botany, &c., which have been included on account of some isolated or scattered geological observations therein. Altogether the list will be a valuable aid to Indian scientific bibliography.

Yet another publication dated 1889 is the *Gazetteer of the Simla District*, which has been compiled and published under the authority of the Punjab Government. The manual is very complete, and deals with the district, its fauna, flora, and geology, the people, their social and religious life, their occupations, industries, and commerce, and the administration and finance of the district. The work is not entirely original, being compiled chiefly from a settlement report of Col. Wace, a draft gazetteer by Mr. F. Cunningham, and other official reports. Some passages are suggestive, e.g., the following:—

"The agriculturists of the Simla district are in comfortable circumstances, and the standard of living has risen considerably under our rule. Many of them trade chiefly in opium; many more earn money by labour in out-stations and on our roads, while the sale of grain, grass, butter, and firewood

contributes to their incomes. The principal causes of debt are expenses at marriages and deaths, and—in legal proceedings. Such is the fruit yielded by elaboration of the procedure of our courts. In the first years of British rule a man could usually get a dispute settled in our courts without mortgaging his patrimony. But *nous avons changé tout cela*—as their rulers think, for the better; as the people think, for the worse. I find it impossible to live among these people and not share their opinion." It may be remarked that many experienced Indian administrators concur with Col. Wace in this opinion.

The energetic action of Russia to counteract English enterprise in South-West Persia by concessions on the littoral of the Caspian may give interest to the forthcoming paper by Col. Bell, V.C., now commanding the Royal Engineers at Shorncliffe, in the April number of *Blackwood's Magazine*, entitled 'A Visit to the Karun River and Kum.' The adventures of the gallant colonel, then director of the Indian Intelligence Department, with a robber tribe of Lurs, and the story of how he was sought in marriage by the daughter of a bandit chieftain, will be read with amusement.

SOCIETIES.

ROYAL.—March 14.—The President in the chair.—The following papers were read: 'On the Organization of the Fossil Plants of the Coal-Measures, Part XVI,' by Prof. W. C. Williamson; 'A Method of examining the Rate of Chemical Change of Aqueous Solutions,' and 'Relative Amounts of Voltaic Energy of Dissolved Chemical Compounds,' by Dr. Gore; and 'Note on the Free Vibrations of an Infinitely Long Cylindrical Shell,' by Lord Rayleigh.

SOCIETY OF ANTIQUARIES.—March 14.—Dr. J. Evans, President, and afterwards Mr. C. D. E. Fortnum, V.P., in the chair.—Mr. Walter read some notes on a remarkable monumental brass from Brown Candover, Hants, of late fifteenth or early sixteenth century date, probably unique in representing a man and woman arm-in-arm. The male figure wears a short tunic, and the lady has the kenneled headdress with characteristic lappets.—Mr. J. Parker exhibited, and communicated an account of the discovery of, a cinerary urn of unusually large size, with accompanying vessels, found on the site of a barrow near Wycombe, Bucks.—Mr. W. J. Nichols exhibited, and communicated some remarks on, recent discoveries in some large pits at Toot's Hill Wood, near Beckenham, chiefly of late pottery, &c.

ARCHÆOLOGICAL INSTITUTE.—March 7.—The Earl Percy, President, in the chair.—Mr. W. H. St. John Hope read a paper on the Carmelite Priory, or House of Whitefriars, at Hulne, Northumberland, in which he set forth at length the remarkable arrangement of the buildings as shown (1) by the extensive remains, (2) from Clarkson's survey begun in 1567, and (3) from late excavations made by the noble owner, the Duke of Northumberland.—The Chairman spoke of the great interest of the place, and described the positions of sundry interments in the ruins, principally in the vestibule to the chapter-house.—Mr. Micklethwaite called attention to the importance of Mr. Hope's paper. Very little was known as to the arrangement of friars' houses, but here was one which, by the aid of Clarkson's survey and the plan which the excavations had surrendered, indicated the complete scheme.—Mr. E. C. Hulme exhibited a fine gold "salute" of Henry VI., and read some notes upon it.—Mr. E. James exhibited a number of silver spoons of English and foreign make, including one of fourteenth century English make with an acorn head, a foreign maidenhead spoon, and several seal-headed ones.

STATISTICAL.—March 19.—Dr. T. G. Balfour, President, in the chair.—Dr. W. Ogle read a paper 'On the Alleged Depopulation of the Rural Districts of England.'—A discussion followed.

CHEMICAL.—March 7.—Mr. W. Crookes, President, in the chair.—Messrs. P. N. Evans, P. A. E. Richards, and T. J. Underhill were formally admitted Fellows.—The following papers were read: 'The Decomposition of Carbon Disulphide by Shock: a Lecture Experiment,' by Mr. T. E. Thorpe; 'The Determination of the Constitution of the Heteronuclear $\alpha\beta$ - and $\beta\beta$ -di-derivatives of Naphthalene,' by Messrs. H. E. Armstrong and W. P. Wynne; and 'The Action of Chloroform and Alcoholic Potash on Phenylhydrazine,' by Dr. S. Ruhemann.

PHILOLOGICAL.—March 15.—Rev. Dr. R. Morris, President, in the chair.—Miss C. Pemberton was

elected a Member.—Mr. E. L. Brandreth read a paper on his sub-editing work in *He-*, and on the Society's dictionary. *Heartsease* was first the wall-gillflower or wallflower, as Turner in 1548, and Bullen in 1562, have it, though Palgrave called it "menue pensée" in 1530. It was imported from the Continent, and was known as a comforter of the heart and a curer of its pains. The pansy, on the other hand, offended the heart, because of its great coldness. But among the forty-three names of the pansy, heartsease was afterwards mistakenly included; Lyte has it, but Gerarde in 1597 was the authority that finally fixed the name of "heartsease" on the pansy, and the poets then invented a sentimental reason for this imposture. *Heddle*, ab. 1500, *heald*, 1800, is E.E. *helde*, A.-S. *helfed*, the short strings to lift up the weaver's beam and let the shuttle pass, from *hebban*, to heave, swing, stretch; *heel* is fine twine. *Helicoid* parabola, quoted by Johnson from Harris, and followed by all other dictionaries, is a misprint for Harris's *helicoid* from *helix*. The separate trade of *heel-makers*, for ladies' high wooden heels, seems to have died out. Steele's Censor issued an edict against showing in a Pall Mall shop ladies' shoes with blue heels, "which create irregular thoughts and desires in the youth of this realm." *Heel-ropes* were defined; and *heeled* citizens, those who carry a revolver, &c. The Society's dictionary contained far too many technical terms; it left out many good words, like *allenator*, tree-lifter; *box-spur*, fitting into the boot-heel; *boss*, a game; *brut*, a dry champagne; *battlenorthy* ship; *artotypy*, &c., and many names of trades. It defined wrongly *brougham*, broadshare, fishing-brogues, &c.

MATHEMATICAL.—March 14.—Mr. J. J. Walker, President, in the chair.—Mr. C. E. Haselfort was elected a Member, and Messrs. Roseware and W. W. Taylor were admitted into the Society.—The following papers were read: 'Notes on Plane Curves: IV. Involution Condition of a Cubic and its Hessian; V. Figure of a certain Cubic and its Hessian,' by the President (Mr. Elliott in the chair); 'The Problem of Duration of Play,' by Major Macmahon; 'Some Results in the Elementary Theory of Numbers,' by Mr. C. Leudesdorf; 'The Characteristics of an Asymmetric Optical Instrument,' by Dr. J. Larmor; and 'A New Angular and Trigonometrical Notation, with Applications,' by Mr. MacColl.

HUGUENOT.—March 13.—Sir H. Layard, President, in the chair.—The following were elected Fellows: Dr. J. D. La Touche, Messrs. C. S. Archer, L. Culleton, H. R. Ladell, H. Tasker, W. B. Vaillant, J. R. Vaizey, W. C. Waller, Miss W. Higgins, and the Bodleian Library.—A paper was read 'On the Huguenots in North Britain,' by Miss F. Layard, based upon unedited MSS. in the Advocates' Library, Edinburgh, and other Scottish collections, and showing the connexion of France and Scotland in the sixteenth, seventeenth, and eighteenth centuries in matters both ecclesiastical and commercial.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 7.—'The Characters of the Great Composers and the Characteristics of their Works,' Prof. E. Fauer.
—Aristotelian, 8.—'The Part played by Aesthetic in the Growth of Modern Philosophy,' Mr. R. Bosanquet.
—Society of Arts, 8.—'Instruments for the Measurement of Radiant Heat,' Lecture I, Mr. C. V. Boys (Cantor Lecture).
—Institute of British Architects, 8.—'The Planning of Streets for Convenience and Architectural Effect,' Mr. J. J. Stevenson.
—Geographical, 8.—'The further Exploration of the Caucasus: 'The Ascent of Kohistan,' Mr. A. F. Mumery; 'The Peaks of the Himalayas and Tibet,' Mr. H. W. Helder; 'Notes on Mr. W. F. Donkin's last Journey and Photographs,' Mr. C. T. Dent.
TUES. Horticultural, 11. Fruit and Floral Committee; 1, Scientific Committee; 3, Lecture.
—Royal Institution, 3.—'Before and After Darwin,' Prof. O. J. Romanes.
—Civil Engineers, 8.—'The District Distribution of Steam in the United States,' Dr. C. E. Emery.
—Society of Arts, 8.—'Borneo,' Mr. R. Pritchett.
—Anthropological Institute, 8.—'Exhibition of Photographs of Mesolithic Remains from Japan, Mr. W. G. Cowland, and from Syria, Major C. R. Conder; 'Rude Stone Monuments in the Country of the Carnates (Department Eure et Loir, France),' Mr. A. L. Lewis; 'The Comparative Anthropometry of English Jews,' Messrs J. Jacobs and I. Spielman.
WED. Society of Arts, 8.—'Discussion on Prof. Kennedy's Paper, 'Objects and Methods of the Society of Arts Motor Trials.'
THURS. Royal Institution, 3.—'Ancient Houses and their Decoration,' Prof. J. H. Middleton.
—Royal, 4.
—Electrical Engineers, 8.
—Chemical, 8.—'Anniversary Meeting; Election of Officers and Council.
—Antiquaries, 8.—'Two Wooden Standing Cups,' Mr. E. S. Clarke; 'An Elizabethan Quilted Counterpane,' Mr. T. Turner; 'Bronze Tablet with Latin Inscription,' Mr. A. S. Murray; 'Notes on a Chronicle of Henry VIII's Reign,' Dr. E. Freshfield.
FRI. United Service Institution, 3.—'The Soldier's Food, with Reference to Health and Efficiency for Service,' Surgeon-Major J. L. Sotter.
—Society of Arts, 8.—'The Progress of the Railways and Trade of India,' Sir J. Danvers.
—Royal Institution, 9.—'Yeast,' Mr. A. G. Salamon.
SAT. Royal Institution, 3.—'Experimental Optics,' Lord Rayleigh.

Science Gossip.

WHETHER due to an increase in the number of scientific men or their ambition, it is certain that the candidates for the Fellowship of the

Royal Society become every year more numerous. Ten years ago the annual average was exactly fifty-four; up to the end of last session it was sixty-one; and this year we learn that the number of candidates is seventy-one. Of these fifty-six are doomed to disappointment.

It is apparently hopeless now to expect to hear any more of the comet discovered by Mr. Brooks on the morning of January 15th. Both Mr. Barnard and Dr. Swift made diligent searches for it at the Lick Observatory, but without success, so that the nature of its path will most likely for ever remain unknown to us.

FINE ARTS

THE STUART EXHIBITION OF PORTRAITS, MINIATURES, and PERSONAL RELICS connected with the ROYAL HOUSE OF STUART. Under the Patronage of Her Majesty the Queen. OPEN DAILY from 10 A.M. to 7 P.M.—Admission, 1s.; Season Tickets, 5s. WILL CLOSE April 6th. New Gallery, Regent Street.

THE TWENTY-FIFTH ANNUAL EXHIBITION OF PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S GALLERY, 7, Haymarket (next the Theatre).—Admission, including Catalogue, 1s.

ROYAL SOCIETY OF PAINTER-ETCHERS' EXHIBITION, including a special Collection of Works by the President, Mr. Seymour Haden, NOW OPEN at the Gallery, 54, Pall Mall East.

THE ANNUAL SPRING EXHIBITION OF SELECTED PICTURES by ENGLISH and CONTINENTAL ARTISTS, including M. DE FONTUNY'S celebrated picture, 'LA JARDIN DU POETE,' is NOW OPEN at ARTHUR TOOTH & SON'S GALLERIES, 5 and 6, Haymarket (opposite Her Majesty's Theatre).—Admission 1s., including Catalogue.

'THE VALE OF THABAR.'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

RECENT PUBLICATIONS.

Twelve Etchings contributed to the 'Portfolio' by Paul Adolphe Rajon. With Memoir and Notes by F. G. Stephens. (Seeley & Co.)—Mr. Stephens's memoir of Paul Adolphe Rajon adds a special and melancholy interest to the republication of the twelve etchings contributed by that distinguished artist to the *Portfolio*. The etchings have been very carefully printed, and contain one or two specimens of Rajon's best work. 'Philip IV.' after Velasquez, the 'Dutch Housewife' after Nicholas Maes, and 'Prayer' after Mr. Chalmers are examples in which we find not only much of Rajon's great power in dealing with qualities of texture and relations of tone, but also indications of his masterly skill in drawing and modelling. The notes to the plates are excellent, and the memoir, though here and there a little awkward in style, is in substance a model of what such work should be. It contains the necessary facts, related simply and correctly; the character of the man is drawn so as to satisfy those who knew and loved him, whilst of his art Mr. Stephens writes with knowledge, just judgment, and true sympathy. This volume may, indeed, be regarded as a fitting memorial of Rajon, and incidentally it records the name of a much humbler artist, whose only claim to remembrance by the public will probably consist in the fact that he was Rajon's devoted friend. When that chronic ailment which undermined Rajon's constitution first showed itself, Frank Dacey seemed to transfer to him the unselfish devotion by which he had, in years long gone by, prolonged and cheered the last days of his own mother. The circumstances of both these lives were familiar to the present writer, but not even outsiders could help respecting the tie which bound the English gentleman to the brilliant French artist, and which in turn drew Rajon, when unfit for such an exertion, to the side of that friend's grave, where he himself was destined to receive his death-blow.

MR. M. B. ADAMS carried a good idea into effect when he collected into a volume entitled *Examples of Old English Houses and Furniture* (Batsford) a considerable number of his drawings, hitherto scattered among the pages of the *Building News*. Many of the examples are not of the highest order in art, nor are they the best of their kind, while the draughtsman's

manner of drawing without shadows, yet in a picturesque style, is neither one thing nor the other. Apart from this he draws firmly and sincerely, and, as an architect should, in good perspective. His excellent taste in choosing examples has ensured an interesting book, some of his subjects being first rate, such as Borwick Hall, near Carnforth, a simple, yet stately stone edifice, a choice instance of its class, which was common wherever good stone was to be had. Speke Hall and Bramhall are, of course, well known; the latter is a house of glass, so to say. Such sketches as that of Ightham Mote are unsatisfactory and of no use; Woollas Hall, Worcestershire, is an admirable example of a small mansion we do not remember to have seen before. Burford Priory, Mere Hall, and others of the same category illustrate the long-pervading influence of Gothic design in domestic use; their inferior elements, such as the porch with a solar over it in the front of Burford Priory, have less that is Gothic about them than the better parts, and the architecture of these bits is at once pedantic, incongruous, and somewhat vulgar. At the same time the larger bay windows at the sides of the front at Burford, good, well-proportioned, and simple illustrations of the Perpendicular style, are as elegant and graceful as they can be. It is the same everywhere: an ugly and tasteless dormer or gable end, with an outline which is foolish without being spirited, and is evidently due to a mere builder (in the modern sense of the term), possessing no knowledge of architecture, is sure to be of the Jacobean or Elizabethan period, designed without feeling for art, and merely craving to be singular. In spite of the undeniable picturesqueness of most of these instances of the vulgarization of art, few of them but offend critical eyes familiar with the finer models of an older day.

Minor Arts and Industries.—Drawing and Designing. By C. L. Leland. (Whittaker & Co.)—To this little text-book much of the criticism we bestowed last week on a volume of Mr. W. W. May's may be applied. Mr. Leland is unfortunate in saying (p. 78) that "the design for a cylinder is in reality that of a square surface or panel." Some of his examples are first rate.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THIS exhibition contains one hundred and twelve fewer examples than last year, more than two hundred fewer than it did in 1887. It is to be hoped that in time the number may be reduced to some four hundred drawings, about half the number at present in the galleries. This would mean raising the standard of quality considerably, or, at least, excluding all sorts of trivialities which possess neither invention, spirit, nor technical merit. The Old Society, which has long chosen for its members the best of our water-colour painters, finds it hard to collect two hundred drawings, and could well spare at least fifty of those it annually displays. As it is there are fewer fine drawings than in former exhibitions of the Institute, but the general level is, perhaps, higher. Mr. Rivers's *Eve of the Fair* (No. 4), a grey evening landscape, is capital in colour, while it is noteworthy for low tones and tints. The *Essex Marsh* (325) is another modest and sound work. —In *Deck Quoits* (5), by Mr. Hatherell, some of the figures watching the sport from under an awning are well designed, and sunlight, with its blue shadows, is dexterously rather than solidly represented. —Mr. MacBride's landscape *On the Cluny* (15) is flat as a whole, but there is much excellent draughtsmanship in the massed rocks of the foreground. *Autumn Gold* (37) shows studies of nature deserving of being carried further. —Mr. Pyne's *The Medina* (21) is scene-like and rather woolly in touch, but bright and simple. This may be said of other drawings by the same, although

they are not all so good as No. 21.—Lord Gardner's *Autumn in Wotton Woods* (28), a careful picture of beeches and their fallen leaves, shows his delight in nature, and is full of colour and truly lighted, and if some of the trunks were more finished it would be first rate.—The *Gathering Gorse* (25), moorland in summer, of Mr. C. Hayes is the exact converse of the last, and its atmosphere is remarkably good. *Across the Moor* (488) and *In Surrey* (728), which are a little mannered, possess similar subjects and qualities.

The *Agnes and Rose* (40) of Mr. J. White marks a departure from those legendary themes of which we were tired, and, although the subject is a bad one for painting, the clever figures of ladies conversing are successful; indeed, their faces are the best parts of the picture; their arms want refining; the interior effect is good, but it deserved more care. An accomplished draughtsman, Mr. White has of late, it seems to us, begun to draw before he began to think. It was not so formerly.—A powerful interior of *The Chapel of the Kings at Westminster* (53) has been sent by Mr. J. Cafe, and shows he has a fine idea of the impressive effect, and his good drawing; the local colouring of the pillars and tombs is too hot even for the present condition of the place, which, being daubed with shell-lac and spirit of wine, has lost most of its soft and delicious greys, and become shiny, hard, and brown. The slabs of porphyry and marbles on the tombs are weak in colour. *A Peep into Henry VII.'s Chapel* (357) has fewer faults and is quite as well drawn, but then it is a much easier subject.

There is a great deal of spirit and humour in *Compulsory Education* (58), by Mr. Grierson, a clown and his canine pupils in a garret. It looks, like many other examples of the same popular sort on these walls, as if it had been drawn for an illustrated publication, and, lacking breadth of colour and (although an interior with a confined light) strength of light and shade, it can hardly be called a picture proper and complete.—*Yew Trees* (63), gloomy yews rich in colour and impressive in character, is marred by the loose drawing of the stones in the foreground and coarse handling elsewhere; still it is the best picture Mr. C. R. Aston has exhibited for some time past. *An Old-World Palace* (394), a noble subject in West Wales, although a little weak in tone and lacking force in the tints, is well and neatly drawn and, being sunlight, bright. *The Coast at Kynance* (768) is by the same painter, and so is a good picture of pines on a steep hillside (801), which deserved more research.—Mr. Slocombe's capably painted and modelled group of dead owls in a heap, *The Game-keeper's Prize* (73), is a clever study of nature, which might have been made into a picture if the artist had thought it out.—*A Moorland Road* (74) is one of those works in which Mr. J. Knight, who is always striving after the pathetic and romantic in landscape, most nearly attains success. A stern and sad feeling of repose pervades the twilight hills stretching along the horizon, the wide and rushy waste, and the road curving past a gloomy bank of trees. The painter's woolly execution mars a noble view, but the whole is majestic. *Evening* (161) is more mannered, less successful, and less sincere. *A Lone Shore* (348), though impressive, is more woolly than ever, trite, and mannered. *The Welsh Hillside* (475), in shadowless grave and sober twilight, is, like No. 74, one of Mr. Knight's best and least pretentious pictures. *On Arthog Moss* (541) is rich and powerful in tone and colour, somewhat painty, and less woolly than the others.

It is seldom Mr. A. Severn gives us the pleasure of praising his works, for they are generally more clever than sincere, and more sentimental than pathetic; but we are glad to be able to admire *Amiens from the Bank of the Somme* (85), just after sundown, while mist is rising from the placid stream and its dark lines of sad trees, and the huge cathedral is

seen in the distance above the smoky city. Of Mr. Severn's sympathy with the poetry of nature there never was a question; of his loyalty in rendering what he sees there has been, alas! infinite question. *Sunset Effect, Tréport* (555), is another instance of an effect (that of sullen and cloudy light suffusing a dense bank of lurid clouds which rest upon the quiet ocean) poetically recognized and ably painted. See likewise *Cloud Effect, Tréport* (574), by the same. On the other hand, *Sailing into Venice by Moonlight* (776) is exasperatingly pretentious and insincere.—The *Water Bridge, Newbury* (116), by Mr. Y. King, is a bright, solid, and powerful drawing of the old stone bridge in a vista of rich red-brick houses of the Georgian time, capitally drawn in a large and vigorous style, far better than anything we have before seen by an artist whose works generally err in being pretty and genteel. The shadows, being blackish, indicate the lamp in more than one sense, and lessen the charm of the drawing, which is much bigger than the subject, its colour and effect require.

Mr. W. Langley has used one of Heer Israël's motives in painting No. 123, a fisherman's widow brooding over her loss while looking over a great bay in the West seen in serene evening light. The figure of the widow is good, her expression suitable and yet not morbid, and the effect is true. *Sunshine and Shadow* (317), by the same artist, is different in character. It is an expressive portrait of an old woman seated in sunlight, lost in retrospective thought, and with her hands folded in her lap. It is very good and solid, but the seascape would gain by more finish and vigour. *Disaster, Scene in a Cornish Fishing Village* (710), is Mr. Langley's best work, and in every respect is fine. Women and sailormen are grouped under the lee of the pier of a little port, while a storm rages at sea. They are dreadfully anxious for the boats shut out of shelter; the old men do what can be done, or rather they pretend to try to do something, but it is mainly to keep the women's courage up. The face of the wife seated on a grounded boat is admirably true. She does not heed the storm; the wind shakes her clothing, and has blown the wisps of hair upon her forehead; almost unnoticed the child clings to her apron, hides his face, and seems to dread the roaring of the waves whose crests, leaping the parapet behind the groups, fill the air with brine. The design is admirable, the terrible tale is well told, and the execution, although a little mannered, is quite worthy of so good an idea.

The *Fossils* (132) of Miss K. M. Whitley is a conspicuous member of a class which we are glad to see, because each of them illustrates the skill, patience, and love of truth (a narrow love, but extremely faithful) of the artists. It is a wonderful specimen of work, but not made pictorial by composing the lines, shadows, colours, or even the masses into harmony with each other, and thus making a whole of a painting which can hardly be called a picture. The same lady's *Spoils from the Sea* (316) is open to the same criticism.—Of Mr. B. W. Spiers's *Unconsidered Trifles* (331), *bric-à-brac* and prints, the like may be said, likewise that it is hard, dry, a little flat, and poor in tone. In finish it is a marvel of still life. Its pendant, *Peace and War* (347), armour and books, needs a dominating element, and deeper colours and tones, for there is no coloration, no tonality, no chiaroscuro. And yet the masters of still life, from Marcellis to Desgoffe, have aimed at giving those very qualities, which naturally commend themselves to an artist's instincts, to their works.

The *Stormy Twilight* (134) of Mr. A. W. Weedon is a good and energetic rendering of a turbulent sea and cloudy sky. *Rough Pasture* (563), a flat David Cox-like landscape, with a lofty sky, is brilliant, rich, and well touched, but the sky, though clear, is rather hard. We may commend other pictures by the same artist, numbered 78, 477, and 699.—*Morning* (152), by Mr. J. Nash, is a laughable, but rather too thinly-

painted piece. It is flat, and, despite the opportunities offered by a snow-strewn street at dawn, weak in tone and colour; still there is a good deal of vitality and fun in the design, which is of the illustrated newspaper sort at its best. The *Banahce* (743), an Irish peasant alarmed by a spectre, contains at least one good figure that is cleverly designed and well executed. The landscape suits the motive of the design.—The *Pleasant Homestead* (167) of Miss A. Squire, old brick buildings, is bright, broad, and solid, and the colours are true.—The *Saved* (184) of Mr. C. Staniland, though redolent of the lamp, possesses much force and pathos.—Miss M. W. Freeman's *Shop on the Quay* (211) is one of a class of interiors and fishing-port subjects of which we begin to tire. Still it is painted with spirit, force, and humour, and shows just sense of the broken, diffused, and rich interior light. The shadows are blackish and not quite clear.

A comely, well drawn and painted head (life size) of a damsel with a musing expression in the eyes, is called *A Dream* (224), by Mr. R. Barber. There are not many such good pieces of work here.—A *Lame Duck in the Channel* (237) is Mr. J. Fraser's highly technical name for a ship labouring in a rather woolly sea, with her masts and bowsprit gone. It is rich and powerful in tone, somewhat spotty in colour and a little harder than we like, and, with much clearness, wants finish.—Mr. W. L. Wyllie is not quite at his best in the large sketch of *A New Colossus* (308), the huge hull of the iron "Teutonic" at a quay side, being rigged and finished. Yet it is firmly and deftly drawn, and treated with the painter's characteristic brightness and energy. The student of able draughtsmanship will admire the *Sun Pier, Chatham* (389), and the good *Mersey, from Liverpool* (427), by the same artist, who, however, seems to be reserving himself for other galleries than these.—On the *Downs, near Polegate* (310), by Mr. H. G. Hine, is nature seen with almost classic eyes, so broad, dignified, and simple (though not severe) is it in colour, handling, and choiceness of colour. The time, just before sunset in summer, is a grand one, suiting the dignity and simplicity of the vast chalk hills, clad with verdure, and glowing in golden light, with opaline shadows in their great hollows, that look upon the sea. *Fog, Fish Street Hill* (334), marks a new departure for Mr. Hine. *Holywell, near Eastbourne* (388), is a soft, broad study of chalk cliffs in sunlight, and is tenderly coloured. *Corfe Castle, Dorset* (471), is a noble group of the hills and fortress in a dream-like effect, charmingly modelled.—Contrasting with this is the highly effective work of Mr. E. M. Wimperis called *The Ferry* (315), a view of a river in rainy weather. It is slier than it should be, and not quite clear in the shadows. *The Old Mill* (456) is good. We like, too, *A Cornfield* (697).

Sir J. D. Linton approaches his best in *Beppina* (323), in a red German costume, standing with hands folded and a sincere and thoughtful expression on her handsome face. Technically speaking it is rather mannered, but it is softer, broader, and warmer than Sir James's previous works.—*Cutting Gorse* (327), by Mr. T. Collier, is a grand view of an open moorland, but the blackness of the shadows betrays the lamp. It forms a contrast to Mr. L. Pocock's *Winding Rill among the Rocks* (332), a rich, warm study of rocks and water in sunlight.—We hope the recovered firmness and clear colouring indicated by Mr. Fulleylove's *High Street, Oxford* (337), are to be maintained. The architecture is admirably drawn, the light is warm, brilliant, and broad, the shadows are clear, yet strong and effective. The figures are weakly drawn.—The *Weary Waiting* of Mr. Kilburne (342), a young wife lingering by a fire that has gone out, while her husband gambles with sharpers, challenges comparison with capital versions of similar subjects. The man's action and face are good and spirited in design; his wife's figure, though too fresh and

neat for the occasion, is good. Mr. Kilburne paints with less hardness and more colour than he used to do. His

River, that in silence windest

(517), though a little painty, is delicate and brilliant.—In the *Many Wooers sought her Hand* (364) of Mr. J. Scott there is spirit and even humour in the faces, but it tells its tale ill. The interior, though hard, shows care and skill. The girl's attitude is stiff, that of the lover retreating at the door is poor, and the whole wants "getting together."—Mr. W. F. Bishop has produced a pretty, richly coloured, and strongly toned landscape under the title of *Shiere, Surrey* (373).—Mr. K. Halswelle's *Banks of a Sussex River* (374) shows tellingly the smoothest of water (such as the painter so often treats in a mannered though effective way) flowing slowly between woodlands and under a good sky. The whole is rather spotty.

Among the pieces of humour, of which there are more on these walls than before, Mr. C. Green's *Mr. Mantalini and the Brokers* (409) is distinguished for fun and true spirit. The subject is sympathetically treated. The air of Mantalini may be somewhat farcical, and he looks more stupid and vain than usual; but Madame Mantalini is the weak element of a good design which lacks concentration, force of colour and tone, and that solidity Mr. Green generally secures in his work. That strength of light and shadow, and the very rich colours of the garments it was Madame's business to make, seem to us indispensable in dealing with the interior of a milliner's shop. They are not here.—In *Two's Company and Three's None* (395), by Mr. J. Scott, the three young folks have been capitally painted and well designed, but the whole is a failure, and there is nothing to show which of the three is not "company"—a fatal defect. The best figure is that of the damsel in red. Mr. Scott, who often fails to tell his story, never failed more signally than in this instance, and never painted so well.—No. 415, *A Back Street in Sniek*, by Mr. T. R. Way, and *A Book-Shop, Vitre* (436), by Mr. Spread, are both good, sober, broad, and picturesque.—Mr. E. Bale's *Arno below Florence* (450) is a bright, soft picture of a rare subject in a beautiful effect. We remember nothing of Mr. Bale's so good as this.—No. 464, *The Health of the Bride*, by Mr. Dollman, is painted with plenty of skill, much brightness, and a perfectly firm touch. The figures, their clothes and faces, are most deftly delineated, and the artist has evidently taken pleasure in his work; but the subject is not worth the art and spirit expended on it.—In "Cornered!" (477) Mr. F. Dadd has selected a much livelier incident: a highwayman caught and furiously threatened by one of his victims, while the *posse comitatus* look on in various well-conceived ways. The design is extremely clever, and many of its parts are finely delineated, but others require more care. It lacks breadth and warmth of colour and tone.—We call attention to Mr. F. Walton's picturesque *Arran* (492); Mrs. Naftel's painty, but tender and pearly *For ever flowing to the Sea* (500); Mr. J. E. Rogers's hard, but firm and clear *Dordrecht* (501); Mr. C. J. Lewis's pleasant and pretty vista of the tree-shaded *Church Lane, Bosham* (472); Mr. Orrock's Copley Fielding-like *Navorth* (527), an able drawing, which errs in the blackness of its shadows, but shows feeling; Mr. C. Johnson's bright *On the Granta* (543); and Mr. C. J. Lewis's sunny and pleasant, but rather artificial *Hampshire Ferry* (552).

Among the best things here is Mr. W. H. Smith's *Interior of the Cathedral, Amiens* (582), which is well drawn and illustrates the grace of the architecture, an uncommon achievement in such works.—We have often had pathetic pieces like Heer J. Israël's *Coming Home* (585), but none sadder than this small picture of a grey waste in grey weather, and an old woman and her dog harnessed to a cart and toiling along a rough road towards a wood.—*Immortality's Sunrise*

(590), by Mr. H. Stock, is a sterling allegory, unsuited to such a time as ours and quite out of place here. It would be grand in its way if the stupendous genius standing upon a globe in a blaze of preternatural light had an arm less preposterously long. The nude genius is very well drawn and not ill modelled.—*By the Sea* (625), two pretty figures of daintily dressed little girls looking at breakers in a storm, is by Mr. Caffieri, and shows deft apposition of tones and colours.—*A Few Days to Michaelmas* (636), by Mr. C. A. Smith, a good interior, depicts a kitchen strewn with white feathers plucked from geese, and is a just, but rather hard rendering of the effect. It is the converse of Mr. Alma Tadema's exercise in rose colour, the 'Helio-gabalus' of last year. It would be better for brighter and richer colour, and more of it.—Mr. R. P. Spiers's *Bow Window of the Dining Hall, Eton* (646), is bright, firm, and well drawn.—*The Wayside Inn* (654) of Mr. W. F. Stocks depicts powerfully a heath scene and a stormy sunset. The air and colour are good, and the effect of light on the rich greys of stone buildings seen against a lurid sky is well studied.—*Lost Time* (680), by Mr. H. R. Steer, is spirited, and the deftly drawn and cleverly designed figures seem to move, but, like most pictures of the woodcut school, it is spotty.—*The Mousehill Downs* (682) of Mr. G. L. Luker is very good, luminous, natural, and broad.—Likewise good is a charming representation of light over a haven shining under an evening sky, *Radipole Lake* (686), by Mr. W. Pye.—In *A Retreat with a Casualty* (691) Mr. J. Sherrin has bestowed some good draughtsmanship on the rabbits.—*Old Shoreham* (706) is to be admired among Mr. J. Aumonier's capital landscapes; it is broad and artistic, but slighter than usual with him.—*The Falmouth* (731) of Mr. C. T. Davidson; the *Traveler off Southwold Harbour* of Mr. E. Hayes (733); and Mr. J. Knight's first essay that we know of in painting in water colours a life-size half-length figure, here called *One of the Old School* (774)—a thoroughly well-drawn and solid figure of a man in a green coat—are noteworthy examples with which we conclude.

Fine-Art Gossip.

THE Earl of Winchelsea and Nottingham has accepted the position of President of the Congress of the British Archaeological Association, to be held at Lincoln in the week or ten days commencing July 29th next. With the Bishop of Lincoln as a patron, and promised aid of Dr. Trollope, Bishop Suffragan of Nottingham, as well as encouragement of the Dean, Sub-Dean, Precentor Venables, and the clergy of the diocese generally, together with a cordial welcome from the Mayor and Corporation of the old cathedral city, it is to be hoped the meeting may prove most successful. All communications relating to the above meeting should be sent to the honorary congress secretary, Mr. George R. Wright, F.S.A., at the Junior Athenæum Club.

We are happy to be able to say, on the best authority, that the long-desired Catalogue of the National Gallery, about which our correspondents have frequently complained, will be published in a few days. It was officially stated in the House of Commons that it is intended to restore the more familiar names of painters to the picture labels in the gallery. As we mentioned last week, they had been replaced in many instances by the much less known, and not at all more correct patronymics. "Correggio" is the right name of Antonio Allegri, who only got the latter designation by descent. The same may be said of Domenichino, Fra Angelico, Masaccio, Pontorno, Paolo Veronese, Tintoretto, Titian, Fra Bartolomeo, and a score more. Mr. W. H. Smith was misinformed when, on Monday last, he spoke of these designations as "nicknames." The greater number of them are really the world's titles. It is to be hoped that the

new catalogue has not adopted the pedantry of spelling Dutch names with the "ij" (as Cuijp, Van Dijck, Camphuijsen, and the like) instead of the "y" (as Cuyp, Van Dyck, and Camphuysen), which is not only the customary fashion here and everywhere but in Holland, but perfectly suited to the English language, which has in "y" the exact equivalent of that "ij" which our language does not recognize at all. The nationalization of a man's name is one of the greatest honours that can be paid to him, and we are confident the English press will reject the new pedantry.

A NUMBER of water-colour drawings of the Thames, by Mr. F. Coleridge, will be on view in the rooms of the Fine-Art Society for three weeks from to-day (Saturday).

THE April number of the *Magazine of Art* will contain, besides other papers and many cuts, an account of 'Self-painted Pictures,' written by Mr. Ford Madox Brown, and illustrated with a portrait of that artist engraved from a picture by himself.

THE Society of Lady Artists has appointed to-day (Saturday) for a private view of an exhibition at the Egyptian Hall, Piccadilly.

ON the afternoon of Monday next a matinée will be held at the new headquarters of the 20th Middlesex (Artists') Rifle Volunteers, Duke's Road, Euston Road, immediately behind St. Pancras Church, when the Prince and Princess of Wales will open the building. Tickets, one guinea each, are to be had of Capt. Gore Brown, at the headquarters. The object is to clear off a debt of about 3,200*l.*, balance of 6,500*l.*, expended on erecting the new building and procuring its fittings and furniture. 3,300*l.* has been subscribed by the "Artists" themselves.

FROM the 28th inst. to the 2nd prox. an art exhibition will, by kind permission of the Earl of Strafford, be held, in aid of working girls in East London and the Girls' Friendly Society, at 5, St. James's Square, the principal contributors being, besides the royal family, the Dukes of Devonshire and Leeds, the Earl of Yarborough, Earl Cathcart, Baron F. de Rothschild, and Mr. A. de Rothschild.

THE death of an accomplished sculptor, M. V. E. Feugère des Forts, is announced: he obtained medals at the Salons of 1864, 1866, and 1867, and a medal at the Universal Exhibition of that year for his statue of the dead Abel,—also that of M. A. Anastasi, a pupil of Delaroche and Corot, who obtained a Second Class Medal for painting in 1848, and another medal for 1865, and also a medal for engraving in 1852, and the Legion of Honour in 1868. M. Anastasi had been blind for some years past.

AMONGST the inscriptions recently found at Volo there is one of the second century B.C. of singular importance, as it makes known to us some particulars of the government of the Thesalian city of Magnesia, which proves to be very similar in constitution to the Ætolian League. In this decree of the city in honour of a certain Hermogenes, son of Adymos, who was secretary of the *synedroi*, appear the names of the chief magistrates of the district of the Magnesians, viz., the Strategos, the Hipparches, the Navarchos, the Tamias, and the priest of the Askrean Zeus.

IN the excavations of the German Institute in the upper portion of the *cavea* of the theatre of Dionysus at Athens, besides traces of an ancient road, and of some buildings on the rock before the erection and extension of the theatre under Lycurgus, has been discovered an *oinochoe* almost entire, bearing black figures representing a bacchanalian scene, with the inscription "Xenokles has made," and "Kleisophos has painted," in letters of an older period than Euclid.

AMONG the paintings destined for the approaching Salon the *Moniteur des Arts* announces M. Lhermitte's decorative composition intended for the Sorbonne, and entitled 'Une Leçon de Claude Bernard'; M. Tatte-

grain, 'Louis XIV. visitant le Champ de Bataille des Dunes'; and the late Alexandre Cabanel, 'Portrait de Madame A—,' his last picture. M. Ringel will send 'Sa Majesté de Hasard,' a statue in plaster.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Novello's Oratorio Concerts: Dudley Buck's 'The Light of Asia.' M. Grieg's Recital.

A HIGHLY successful commencement was made to the seventy-seventh season of the Philharmonic Society on Thursday last week. The original programme underwent a slight change, Madame Backer-Gröndahl's performance of Grieg's Concerto in A minor being postponed until the second concert. Grieg, however, appeared to conduct his suite 'Peer Gynt,' and Madame Grieg sang five of his *Lieder*. The performance of the suite was the most successful feature of the concert. The work itself is now familiar, but for the first time some particulars of the dramatic significance of the movements were vouchsafed, and the audience was thereby enabled to follow the composer's meaning. Further than this, the rendering was extraordinarily picturesque, the conductor having impressed his own individuality on every phrase. The *pianissimo* close of the second movement, 'The Death of Aase,' was exquisitely touching, and, in an entirely different sense, the *finale* representing the torments of Peer Gynt by the imps of the Dovre mountains was equally effective. The magnificent qualities of the Philharmonic orchestra were never more fully displayed than in this little work. The rest of the concert was kindly conducted by Dr. A. C. Mackenzie, Mr. Cowen being still absent, and on the whole a large amount of justice was rendered to Beethoven's Symphony in B flat, No. 4; Sterndale Bennett's overture 'Parisina'; and the conductor's Scottish Rhapsody, No. 2. The last-named work, which is built upon three traditional airs to which Burns set verses, shows more musicianly feeling than is usually to be found in a rhapsody, and is brilliantly scored. Madame Geisler-Schubert was scarcely so successful in Schumann's Piano-forte Concerto as was expected. Her playing in the first and last movements was rough and unsteady, and some passages were much blurred. The pianist, however, was subsequently heard to the utmost advantage in a fantasia of Bach, and Schubert's Impromptu in F minor, Op. 142, No. 2. The rendering of the latter was unsurpassable.

Important choral works are rarely heard for the first time in London, and Mr. Dudley Buck's cantata 'The Light of Asia' is, therefore, an exception to the rule. The performance on Tuesday was remarkable for another reason—it was the first production in England of an elaborate work by an American composer. There are now several musicians in the United States who have achieved local fame with oratorios and cantatas, but they have yet to gain a footing on this side of the Atlantic. Mr. Dudley Buck received his musical education chiefly in Germany, and has since occupied the post of organist in various American towns, and has produced a quantity of music, chiefly choral, including a setting of 'The Golden

Legend.' In 'The Light of Asia' he shows himself a decidedly able musician, the construction of the various numbers, the part-writing for voices, and the orchestration being alike excellent. Indeed, we cannot point to a single flaw of a technical character from first to last. Further than this he has command of a pleasing vein of melody, several of the numbers being elegant and graceful. In short, if the mind is seldom impressed the ear is never offended, and the work must be pronounced a favourable example of what the Germans call *Kapellmeister* music. It is needless to say, however, that much higher qualities must be brought to bear upon such a poem as that of Sir Edwin Arnold if the result is to be satisfactory. The manner in which Mr. Buck has arranged the work is judicious, and a few of the most fervid and beautiful passages are retained in his libretto. But many more are absent, and he could have utilized some of them if he had adopted a more modern style and had avoided vain repetitions of words. In its general style the music is too solid, and of Oriental colouring there is scarcely a trace except in the female chorus describing the procession of maidens as they pass by Gautama. It is the mission of music to heighten the effect of poetry, and it is because it does not do this, but rather weakens the beauty and force of the original, that Mr. Buck's cantata must be pronounced a failure in spite of the excellent musicianship to be found in the score. With a less exacting subject to work upon he would have done well, but as it is he has furnished an example of the ambition that o'erleaps itself.

Everything that could be done to place the work in the most favourable light before the public had been done by those responsible for the performance. Only three solo voices are required, and a better trio than Madame Nordica, Mr. Lloyd, and Mr. Andrew Black could not be desired. The last-named gentleman increased the good opinion previously conceived of him, and is certainly one of the most promising vocalists we have heard for a long time. Dr. Mackenzie's zealous choir seemed to find no difficulty with the choruses. There was a fair amount of applause in the course of the evening, but little real enthusiasm.

The recital, or rather chamber concert, given by Herr Grieg on Wednesday afternoon contained no works for the first time, although the Sonata in c minor for piano and violin, Op. 45, has not been often played. It is no less characteristic of the composer than the earlier sonatas, and the structure of the first movement is more satisfactory than is usually the case with Grieg when he deals with classical forms. The middle section, a sort of combination of slow movement and *scherzo*, is in his best manner. Another prominent feature of the programme was the charming set of Norwegian Dances for four hands, Op. 35, in which Madame Grieg showed herself an accomplished pianist. The suite 'Aus Holberg's Zeit' is now too familiar to require further criticism, and it is equally unnecessary to say in what manner Madame Grieg rendered five of the *Lieder*. M. Johannes Wolff was the violinist, and he merits great praise for his very refined playing in the sonata.

Musical Gossip.

WE stated some weeks ago that Mr. Hamish MacCunn had been asked to write an opera for Mr. Carl Rosa. It is now said that it will illustrate the massacre of Glencoe, a subject admirably suited to his powers. Mr. Richard Gallienne and Mr. Wilson Barrett are providing the libretto.

THERE were no novelties in the programme of the Crystal Palace concert last Saturday, nor was the performance important in other respects. M. Ernest Gillet, a very able executant, gave an admirable rendering of Raff's Violoncello Concerto in D, Op. 193, a work very showily written for the instrument, but of little intrinsic value. The orchestra was in its best form, and splendid performances were given of Beethoven's 'Pastoral' Symphony and the overtures to 'Oberon' and 'Die Meistersinger.' Mr. Lloyd contributed songs by Gluck and Dvorák.

FAMILIAR programmes were supplied at the Popular Concerts last Saturday and Monday. On the former occasion the concerted works were Beethoven's Quartet in c minor, Op. 18, No. 4; Spohr's Duo Concertante in a minor for violins, Op. 67, No. 1; and Schumann's Trio in F, Op. 80. Mlle. Janotha was at her best in Beethoven's so-called 'Pastoral' Sonata, and Fräulein Fillunger was equally acceptable in *Lieder* by Schubert and Brahms.

MONDAY'S scheme included Mozart's Quintet in c minor, Tartini's 'Trillo del Diavolo,' and Schumann's Sonata in a minor for piano and violin, Op. 105. Madame de Pachmann apparently does not care to venture upon any important pianoforte work. Her rendering of three of Chopin's Études was correct, but dry. Mr. Santley was the vocalist.

MADAME ALBANI has written accepting the engagement to sing in the performance of 'Elijah' at the Crystal Palace on June 22nd; Mr. Santley, however, will be abroad at the time, and the title rôle will be taken by Signor Foli.

FOUR subscription concerts of chamber music will be given by Mr. William Buels in the concert-room of the Kensington School of Music on May 17th and 31st and June 14th and 28th.

CONCERTS of Irish music were given in St. James's Hall on Saturday last, and at the Albert Hall on Monday.

AMONG the Wagner selections in the forthcoming series of the Richter Concerts will be the beautiful fourth scene from the second act of 'Die Walküre,' where Brünnhilde warns Siegmund of his approaching fate; also the later version of the scene between Venus and Tannhäuser in the first act of the opera.

It was unfortunate that the pianoforte recital of Miss Margaret Wild, an able executant, which took place at the Princes' Hall on Wednesday afternoon, clashed with Herr Grieg's concert. Miss Wild had an excellent programme, including Bach's 'Italian' Concerto; Beethoven's Sonata in D minor, Op. 31, No. 2; Schumann's 'Études Symphoniques'; and pieces by Chopin and Brahms.

MR. WALTER MACFARREN repeated his lecture on pianoforte music at the Westminster Town Hall on Monday afternoon.

MESSRS. MACMILLAN & Co. will issue almost immediately the appendix to the 'Dictionary of Music and Musicians.' This, which will complete the fourth volume, has been edited, under the supervision of Sir George Grove, by Mr. J. A. Fuller Maitland. A complete index to the work is in an advanced state of preparation, and will be issued as a separate volume.

AMONGST our many antiquarian societies we have not hitherto had one for the study of ancient music. Such a one is now being formed with the title of the Plainsong and Mediæval Music Society. This society proposes, amongst other work, to collect and publish—in facsimile

where the subject needs it—all existing remains of ancient English music, ecclesiastical and secular. The list of members already includes the names of the best-known students of the subject. Mr. H. B. Briggs, of 40, Finsbury Square, is acting as honorary secretary.

THE once famous tenor Enrico Tamberlik died suddenly in Paris on Wednesday last week. Amateurs of the present generation cannot remember this artist when in his prime. From 1850 until 1864 he was one of the most valuable members of the Royal Italian Opera company, among his great parts being Masaniello, Arnold, Otello, and Manrico. His *ut de poitrine* was considered marvellous; but by gaining it he injured the rest of his voice, and was always a victim to the *vibrato*. His last appearance in London was in 1877, at Her Majesty's, when he was fifty-seven years old and time had made inroads on his powers. After this he retired, having amassed a considerable fortune, and it is to his credit that no appeal to public generosity has ever been made on his behalf.

THE production of 'Fidelio' at the Brussels Opéra is spoken of in high terms. The recitatives supplied by M. Gevaert are said to be in thorough keeping with the work, and Madame Caron's impersonation of Leonora is described as most meritorious vocally and dramatically.

AT the Bayreuth town theatre—by no means an insignificant building, profusely decorated in the *rococo* style—there is to be a revival of Lortzing's opera 'Hans Sachs.' This work was produced at Leipzig in 1840, and gained some success at the time, but not equal to that of his 'Czar und Zimmermann,' which is still frequently played in Germany. Its revival at Bayreuth is an event of some interest.

THE Russian composer Tchaikowsky, who will conduct his new Symphony in e minor at the third Philharmonic Concert on April 11th, has recently been received with much favour in several of the principal music centres in Germany.

WE have received *Musical Notes*, 1888, by Hermann Klein (Novello, Ewer & Co.), the third and the best issue of a useful publication. According to the title-page it is a "critical record of important musical events," which means that it is not merely a dry list of facts and dates, but a continuous narrative with opinions, modestly expressed, as to the works and performances noticed. This plan necessitates a copious index if the book is to have any value for purposes of reference, and one is duly provided. In appearance the volume is superior to previous issues.

CONCERTS, &c., FOR NEXT WEEK.

MON.	Highbury Philharmonic Society, Berlioz's 'Faust,' 8, Highbury Athenæum.
—	Popular Concert, 8.30, St. James's Hall.
—	Royal Amateur Orchestral Society's Smoking Concert, 9, Princes' Hall.
TUES.	Miss and Master Bauer's Musical Afternoon, 3, Princes' Hall.
WED.	Miss Dora Bright's Third Pianoforte Recital, 3, Princes' Hall.
—	Mr. Isidore de Lara's Vocal Recital, 8.30, Steinway Hall.
—	Misses Bateman and Mowbray's Duo Pianoforte Recital, 8, Steinway Hall.
THURS.	Concert in Aid of the Homes for Gentlewomen, 3, Steinway Hall.
—	Philharmonic Concert, 8, St. James's Hall.
FRI.	Herr Stavenhagen's Pianoforte Recital, 3, Princes' Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.

DRAMA

THE WEEK.

GLOBE.—'King Richard III.'
COURT.—'The Weaker Sex,' a Comedy in Three Acts. By A. W. Pinero.

THE experiment of reviving Shakspeare's 'King Richard III.' in its original shape has never wholly commended itself to actors or to managers. First attempted by Macready at Covent Garden on the 12th of March, 1821, Shakspeare's 'Richard' was once more represented a week later, and then laid aside. Subsequent actors have hesitated to front the opposition certain to be encountered

from strict Shakespearians by reviving Colley Cibber, and various compromises have been attempted. Another has now been added to the list of these. It befits, of course, the budding tragedian to have his own adaptation of a play in which he has to appear. Mr. Mansfield has accordingly added one more to the numerous acting editions of 'King Richard III.' Bolder than most of his immediate predecessors, he acknowledges a certain amount of indebtedness to Colley Cibber; and he has apparently been tempted a little, though he has resisted the temptation, to keep the famous or infamous "Off with his head: so much for Buckingham." The cases are few, however, in which the language is not Shakspeare's, taken from 'King Henry VI.' or other plays.

A version which sins principally in length and is fairly intelligible is the result. No changes whatever will make 'King Richard III.' a good acting play, nor will anything short of high genius in the Richard give it vitality. Whether in the days of Shakspeare the character of Richard was so comic as now it appears cannot be ascertained. Murders, judicial and other, were near at hand in Elizabeth's days. After Henry VIII. had lopped off every head that overtopped its fellows came the persecutions of Bloody Mary; and the deaths of Jane Grey and Mary Stuart, and the massacre of St. Bartholomew—to speak of these alone—were within recent or immediate recollection. King Richard might accordingly be wholly impressive. We can recall no exponent who has not been to a certain extent comic. This feature in the performance is still preserved. Mr. Mansfield makes up Richard well, and presents a physiognomy much more striking and artistic than the be-ringed Richard of a generation or more ago. He assigns the Crookback, moreover, a martial bearing, a complacent malignity, a tendency to melancholy, a temper really fiendish and so far outside his own control that he all but draws his sword upon his mother. These things may be right; who shall say what is not possible in Richard? We are disposed, however, to regard him as more politic than passionate, and we scarcely understand the affection for rich costume with which Mr. Mansfield endows him. His hand, too, should seek the dagger rather than the sword. Very well worn is Mr. Mansfield's assumed hypocrisy, and his fierce snarl when he casts off his caressing ways and shows his true mind is excellent. The entire performance displays thought and insight. Of the other characters the Prince of Wales of Miss Bessie Hatton is noteworthy for excellent delivery by a young actress; Miss Mary Rorke as Queen Elizabeth displays considerable pathos; and Mr. Beaumont, Mr. Fernandez, Mr. Norman Forbes, and Miss Carlotta Leclercq are seen to fair advantage.

Much pains have been taken with the mounting, and competent authorities—such as Mr. Seymour Lucas, Mr. Egerton Castle, and Mr. Walter Pollock—have been consulted with regard to the archaeological aspects of the play. Some results really remarkable, when the possibilities of so small a stage are taken into account, were reached. The entire representation is interesting in every respect, and is instructive also, and reflects credit upon Mr. Mansfield's energy and enterprise.

Now that it reaches London, Mr. Pinero's play 'The Weaker Sex,' noticed in our columns when first produced in Manchester, has an altered termination. The hero, Ira Lee, the object of pursuit of two women who stand to each other in the relation of mother and daughter, marries neither, and the play ends pathetically in general defeat. This is, perhaps, as good a termination as can be obtained for a theme which, in spite of its adoption by Thackeray in his 'Esmond,' can never be wholly sympathetic. It is at least not discomforting. Meanwhile Mr. Pinero's admirable dialogue and humorous characterization exercise their full effect, and obtain for the play a warm reception of laughter and applause. Mrs. Kendal acts her best as the mother who has so long dwelt upon an absent love. How good that best is all must know. Mr. Kendal displays earnestness, and is thoroughly natural as her lover. Other parts are well sustained by Messrs. Righton, Lewis, Vernon, and Denison, Misses Olga Brandon, Vanbrugh, and Chapman; and the whole constitutes an attractive entertainment.

DR. WARNEKE and Dr. Proescholdt have issued *Arden of Feversham* (Halle, Max Niemeyer) as the fifth instalment of their excellent collection of pseudo-Shakespearean plays. The editors have done their work with elaborate care. They deserve thanks for reprinting in their introduction the account that Holinshed gives of the murder of Arden. As to the authorship of the play no plausible theory can be advanced. The great scene of the quarrel and reconciliation between Alice and Mosbie is indisputably one of the most powerful scenes in the English drama; and it is hard to resist the conviction that this scene was touched by Shakspeare. It must be remembered that the play was published in 1592. No known dramatist of that early date, with the exception of Shakspeare, could have written such a passage as the following:—

Nay, heare me speake, Mosbie, a word or two;
Ile byte my tongue if it speake bitterly.
Looke on me, Mosbie, or Ile kill my selfe:
Nothing shall hide me from thy stormy looke.
If thou cry warre, there is no peace for me;
I will do penance for offending thee.
And burne this prayer-booke, where I here vse
The holy word that had conuerted me.
See, Mosbie, I will tear away the leaues,
And al the leaues, and in this golden cower
Shall thy sweet phrases and thy letters dwell;
And thereon will I chiefly meditate,
And hould no other sect but such deuotion.

It would be quite uncritical to suppose that the play was written throughout by Shakspeare; but there is much to be said in favour of the view that "Arden," in its present state, has been retouched here and there by the master's hand. The present editors are of opinion that the play bears no traces of Shakspeare's hand.

William Wycherley, edited with an introduction and notes by W. C. Ward (Vizetelly & Co.), forms part of the "Mermaid Series." Mr. Ward's acknowledgments that Wycherley's grossness often "o'erflows the measure," but he adopts the apology that Lamb advanced in the famous essay 'On the Artificial Comedy of the Last Century.' To each of the four plays Mr. Ward prefixes some useful notes, which show him to be well acquainted with the stage history of the time.

Thomas Heywood and *Thomas Otway* have been added to the "Mermaid Series." The plays of Heywood that have been chosen are 'A Woman killed with Kindness,' the first part of 'The Fair Maid of the West,' 'The English Traveller,' 'The Wise Woman of Hogsdon,' and the 'Rape of Lucrece.' If a second volume of Heywood is to follow, this choice may be approved; but if the present volume is to stand alone, we think that a better selection might

have been made. 'The Wise Woman' should certainly give place to 'Love's Mistress'; and one of the 'Four Ages' should be included, even if we have to part with 'The Fair Maid of the West.' But we hope that there will be a second volume, for Heywood deserves to be fully represented. Mr. J. A. Symonds prefixes an excellent critical introduction; and Mr. A. W. Verity has attended to the text of the five plays. The volume of Otway, containing 'Don Carlos,' 'The Orphan,' 'The Soldier's Fortune,' and 'Venice Preserved,' is edited by the Hon. Roden Noel, whose introduction is highly appreciative, but somewhat too discursive. It may be questioned whether a whole volume should have been devoted to Otway; a share might have been given to Lee, who must have a place somewhere in the series.

Dramatic Gossip.

MR. WILLARD has resigned his part in 'The Profligate,' as the piece with which Mr. Hare will open the Garrick is temporarily named. The character he resigns will be taken by Mr. Lewis Waller. In consequence of his retirement from the Garrick, Mr. Willard will produce in May, at an afternoon performance, a drama by Mr. H. A. Jones, in which he will assume a rôle of the Robsonian type.

THE 'Midsummer Night's Dream,' with Mr. Lionel Brough as Bottom, will be revived for afternoon performance at the Haymarket.

A TESTIMONIAL to Mrs. Dallas Glyn, known by many admirable Shakespearean assumptions, and now stricken with serious and, it is said, incurable illness, will command universal sympathy.

MISS ANNIE IRISH has replaced Miss Emery at the Vaudeville Theatre as the heroine of 'That Doctor Cupid.'

A NEW theatre, to be managed by Mr. Brookfield, of the Haymarket, is to be erected in Brighton.

THE Adelphi drama 'The Bells of Haslemere' has been revived at the Grand Theatre.

So bright and clever is 'The Bookmaker,' a three-act comedy of Mr. J. W. Pigott, produced at an afternoon representation on Thursday at Terry's Theatre, so well acted all round is it, and so admirably suited is the character of the hero to Mr. Terry, the transference of the piece to the regular bills can merely be a question of time.

MR. HAWLEY, the librarian of the Shakspeare Memorial Library at Stratford-on-Avon, has died in his sixty-third year. Under the name of Haywell he acted with Phelps and Greenwood at Sadler's Wells, and was acting manager for Knowles, of Manchester, at the time of his Shakespearean revivals. Two plays by him were given at the Gaiety Theatre.

MR. THOMAS JAMES SERLE, who died at the age of ninety on the 18th inst., was acting in 1825 at Covent Garden, where he supported actors such as Kean, Young, and Charles Kemble. He soon subsided, however, into the minor theatres. A five-act play by him, entitled 'The Merchant of London,' was given at Drury Lane in 1832, with Macready as the hero. A second work from his pen, the 'House of Colberg,' came out in the autumn of the same year. Serle wrote many other plays and some novels, and was author of the rhymed address spoken by Mrs. Warner at the beginning of Phelps's season at Sadler's Wells. He was for some years Macready's acting manager. He had lived of late in retirement at Worthing, where he died.

'MES AIEUX' is the title of a three-act farce by MM. Clairville and Deprés, produced at the Palais Royal, and acted by MM. Galipaux, Daubray, and Milher, and Mlle. Davray. It gives an amusing form to incidents as old almost as farce itself.

'BELLE-MAMAN,' by MM. Victorien Sardou and Raymond Deslandes, which has been suc-

cessfully given at the Gymnase, shows that the house, so long the home of high-class comedy, has now definitely taken to farce. It is a clever and thoroughly amusing piece, and is finely acted by the company, headed by Mlle. Marie Magnier and M. Noblet.

The popular Italian dramatist Paolo Ferrari died at Milan on March 10th. He was born at Modena in 1822, and originally studied law, but after the appearance of his first comedy in 1847, 'Il Codicillo,' devoted himself to play-writing. His masterpiece, 'Goldoni,' appeared in 1852. The piquant dialogue of his comedies procured them a rapid success both with the public and the critics, and two of them have been translated and acted in German. In 1860 he was appointed Professor of History in Modena, and afterwards received a similar professorship at the Academy of Sciences in Milan. A complete edition of his plays was published in 1870.

The students of Berne have had the courage to revive the quaint and amusing comedy 'Ab-surda Comica, oder Peter Squenz,' which was written by the distinguished dramatist A. Gryphius about the middle of the seventeenth century, and which is based on the interlude in Shakespeare's 'Midsummer Night's Dream.' The performance is said to have been very favourably received.

The New York Nation says that by "a lucky chance" it has come across a document giving the names of persons liable to pay the first of the subsidies granted by Parliament in 1598 in the parish of St. Helen's, Bishopsgate, and that the name of Shakespeare occurs in the list, thus showing he was then living in St. Helen's. We should like to hear more about this document. Such things are not usually picked up in Broadway.

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